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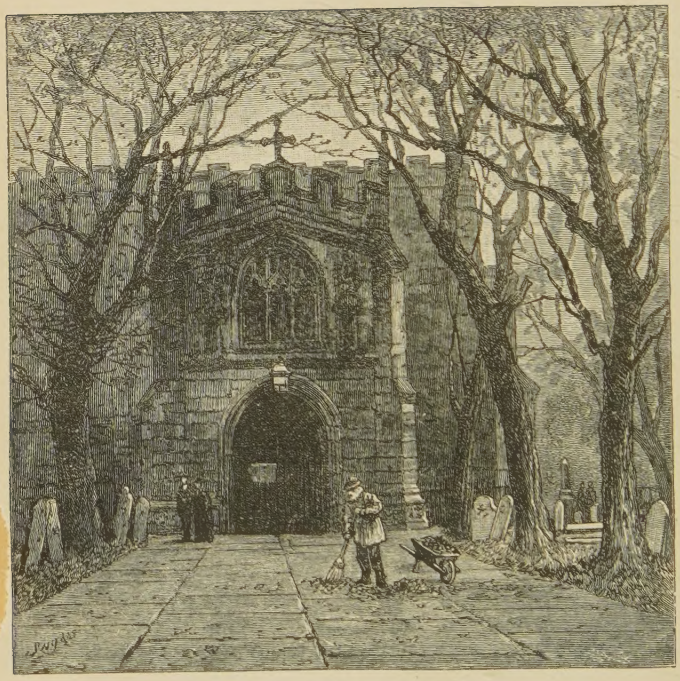

THE PORCH OF STRATFORD CHURCH.

SHAKESPEARE'S

TRAGEDY OF

KING LEAR.

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EDITED, WITH NOTES,

BY

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SIR PHILIP SIDNEY (p. 14).

LEAR (AFTER SIR JOSHUA REYNOLDS).

INTRODUCTION

TO

THE TRAGEDY OF KING LEAR.

I. THE HISTORY OF THE PLAY.

King Lear was first published in quarto form in 1608, with the following title-page:

M. William Shak-speare: | *HIS* | True Chronicle Historie of the life and | death of King LEAR and his three | Daughters. | *With the vnfortunate life of* Edgar, *sonne* | and heire to the Earle of Gloster, and his | sullen and assumed humor of | TOM of Bedlam: | *As it was played before the Kings Maiestie at Whitehall vpon* | *S.* Stephans *night in Christmas Hollidayes.* | By his Maiesties seruants playing vsually at the Gloabe | on the Bancke-side. | *LONDON,* | Printed for

Nathaniel Butter, and are to be sold at his shop in *Pauls* | Church-yard at the signe of the Pide Bull neere | S^t^. *Austins* Gate. 1608.

A second quarto edition was issued by the same publisher in the same year, the title-page of which is similar, except that instead of the imprint "*LONDON*," etc., it has only "Printed for *Nathaniel Butter*. | 1608."

Some editors have stated that a third quarto appeared in 1608; but this is an error which has arisen from the fact that no two copies of the 1st quarto are exactly alike. The Cambridge editors account for this by supposing that corrections were made while the edition was printing, and that the corrected and uncorrected sheets were bound up indiscriminately.*

In the folio of 1623 *Lear* occupies pages 283–309 in the division of "Tragedies," and is divided into acts and scenes. The critics are fully agreed that the text is, on the whole,

* Furness (p. 356) is inclined to think that the binder was responsible for the confusion. He adds: "The text of these quarto editions was evidently set up piecemeal. For some reason or other 'Master N. Butter' was in a hurry to publish his 'booke,' and he therefore sent out the 'copy,' divided into several parts, to several compositors, and these different parts, when printed, were dispatched to a binder to be stitched (it is not probable that any of the Shakespearian quartos were more than merely stitched, or had other than paper covers). We learn from Arber's invaluable *Transcript of the Stationers' Registers*, ii. 881–2, that the binding was not done by the printers, and as there were nearly fifty freemen binders at that time in London, there must have been among them various degrees of excellence. As ill-luck would have it, the several portions of this tragedy of *Lear* fell to the charge of a careless binder, and the signatures, corrected and uncorrected, from the different printers, were mixed up, to the confusing extent in which the few copies that survive have come down to us."

We have followed Furness in considering the "Pide Bull" quarto as the earlier of the two, though, as he remarks, we have only circumstantial evidence in favour of this view. The Cambridge editors, Mr. P. A. Daniel (introd. to Praetorius *Laer*), Mr. A. A. Adee (introd. to "Bankside" *Lear*), and others also agree in this opinion.

much better than that of the quartos, and that it was printed from an independent manuscript. Each text, however, is valuable as supplying the deficiencies of the other. The quartos, according to Furness, contain about two hundred and twenty lines that are not in the folios, and the folios fifty lines that are not in the quartos.* One entire scene (iv. 3) is omitted in the folios. This discrepancy in the texts has been the subject of much investigation and discussion. Johnson believed that "the folio was printed from Shakespeare's last revision, carelessly and hastily performed, with more thought of shortening the scenes than of continuing the action." Knight infers from the metrical imperfections of the quartos that they could not have been printed from the author's manuscript, though they may have been from a genuine play-house copy; the omissions in the folio, which (including iv. 3) are chiefly *descriptive*, were made, he thinks, by the poet, who "sternly resolved to let the effect of this wonderful drama entirely depend upon its action." Staunton, after a careful examination of the two texts, is convinced that in the folio we have "a later and revised copy of the play;" whether the curtailment is the work of the author it is now impossible to determine, but the additions are undoubtedly his. Delius, who has subjected the texts to a minute comparison, comes to the conclusion that "in the quartos we have the play as it was originally performed before King James, and before the audience at the Globe, but sadly marred by misprints, printer's sophistications, and omissions, perhaps due to an imperfect and illegible manuscript;" while "in the folio we have a later manuscript, belonging to the theatre, and more nearly identical with what

* Koppel finds 287 more lines in the quarto than in the folio, and 110 lines in the folio which are not in the quarto. According to Adee, the folio has 35 half-lines and 88 full lines that are not in the quarto, and the latter has 25 half-lines and 242 full lines not in the former.

Shakespeare wrote." The omissions of the quartos, he believes, are the blunders of the printers; the omissions of the folio are the abridgments of the actors. Koppel comes to a conclusion directly opposed to that of Delius, and maintains that the omissions and additions in both texts were mainly the work of the poet himself; that "the *original* form was, essentially, that of the quarto; then followed a *longer* form, *with the additions in the folio*, as substantially *our modern editions have again restored them;* then the shortest form as it is preserved for us in the folio." Schmidt supposes that the manuscript for the quarto was prepared from notes made during a performance on the stage, and was marred by the errors due to the imperfect memory of the actors and the abbreviations and blunders of the copyist; and that the various readings of the quarto are consequently of no authority, and ought to be adopted only in the few instances in which they serve to correct indubitable errors in the folio. Fleay decides that "in the quarto we have the version of the play as it was performed on the 26th of December, 1606, before the King;" and that the folio is "an abridgment for stage purposes, most likely made after Shakespeare's retirement, and probably *circa* 1616–22."*

The date of the play cannot be earlier than 1603 nor later than 1606. The former limit is fixed by the publication of Dr. Harsnet's *Declaration of Popish Impostures*, from which Shakespeare got the names of some of the devils mentioned by Edgar in iii. 4; and the latter by the entry of the play in the Stationers' Registers, dated November 26, 1607, which states that it was performed "before the kinges maiestie at Whitehall vppon Sainct Stephens night at Christmas Last," that is, upon the 26th of December, 1606.

Malone made the date 1605, seeing evidence in Edgar's "I smell the blood of a *British* man" (iii. 4. 173) that the

* For a fuller presentation of these various views, see Furness, pp. 359–373. See also Adee's introd. to "Bankside" *Lear*, pp. xxi.–xlii.

play must have been written after James was proclaimed King of *Great Britain*, October 24, 1604; but this cannot be regarded as conclusive, for, as Chalmers has shown, the united kingdoms were spoken of as "great Britain" by Daniel in 1603.

Wright (C. P. ed. p. xv.) sees in Gloster's reference to "these late eclipses in the sun and moon" (i. 2. 94) an allusion to the great eclipse of the sun in October, 1605, which had been preceded by an eclipse of the moon within the space of a month; and the words in the same speech, "machinations, hollowness, treachery, and all ruinous disorders follow us disquietly to our graves," he thinks, may possibly refer to the Gunpowder Plot of November 5, 1605. Moberly also believes that the play was written in 1605–6, "in the midst of the stirring events connected with the Gunpowder Plot."

Dyce and Fleay adopt Malone's view that the date is early in 1605; Delius thinks it must be placed in 1604 or 1605; Dowden and Furnivall make it 1605–6.

II. THE SOURCES OF THE PLOT.

The story of King Lear and his three daughters is one of the oldest in English literature. It is told by Geoffrey of Monmouth in his *Historia Britonum*, by Layamon in his *Brut*, by Robert of Gloucester, by Fabyan in his *Chronicle*, by Spenser in the *Faerie Queene*, by Holinshed in his *Chronicle*, by Camden in his *Remaines*, in the *Mirrour for Magistrates*, in Warner's *Albions England*, and elsewhere in prose and verse. It had also been dramatized in the *Chronicle History of King Leir*, which, according to Malone and Halliwell, was written in 1593 or 1594. This play is probably the same that was entered in the Stationers' Registers in 1594, and that was reprinted in 1605—possibly, as Malone and Fleay have urged, on account of the success of Shakespeare's *Lear*, then just brought out. The author of this old play

probably took the story from Holinshed, and Shakespeare drew either from the same source or from the old play. The portion of the plot in which Gloster figures was derived from Sir Philip Sidney's *Arcadia* (see p. 159 fol. below). But the poet's real debt to his predecessors is so insignificant that it is scarce worth tracing or recording. As Furness well says, "the distance is always immeasurable between the hint and the fulfilment; what to our purblind eyes is a bare, naked rock, becomes, when gilded by Shakespeare's heavenly alchemy, encrusted thick all over with jewels. When, after reading one of his tragedies, we turn to what we are pleased to call the 'original of his plot,' I am reminded of those glittering gems, of which Heine speaks, that we see at night in lovely gardens, and think must have been left there by kings' children at play; but when we look for these jewels by day we see only wretched little worms which crawl painfully away, and which the foot forbears to crush only out of strange pity."

III. CRITICAL COMMENTS ON THE PLAY.

[*From Coleridge's "Notes and Lectures upon Shakespeare."* *]

Of all Shakespeare's plays *Macbeth* is the most rapid, *Hamlet* the slowest in movement; *Lear* combines length with rapidity, like the hurricane and the whirlpool, absorbing while it advances. It begins as a stormy day in summer, with brightness; but that brightness is lurid, and anticipates the tempest.

It was not without forethought, nor is it without its due significance, that the division of Lear's kingdom is in the first six lines of the play stated as a thing already determined in all its particulars, previously to the trial of professions, as the relative rewards of which the daughters were to be made to consider their several portions. The strange, yet by no means unnatural, mixture of selfishness, sensibility, and habit

* Coleridge's *Works* (Harper's ed.), vol. iv. p. 133 fol.

of feeling derived from, and fostered by, the particular rank and usages of the individual; the intense desire of being intensely beloved, selfish, and yet characteristic of the selfishness of a loving and kindly nature alone; the self-supportless leaning for all pleasure on another's breast; the craving after sympathy with a prodigal disinterestedness, frustrated by its own ostentation, and the mode and nature of its claims; the anxiety, the distrust, the jealousy, which more or less accompany all selfish affections, and are amongst the surest contradistinctions of mere fondness from true love, and which originate Lear's eager wish to enjoy his daughter's violent professions, whilst the inveterate habits of sovereignty convert the wish into claim and positive right, and an incompliance with it into crime and treason;—these facts, these passions, these moral verities, on which the whole tragedy is founded, are all prepared for, and will to the retrospect be found implied, in these first four or five lines of the play. They let us know that the trial is but a trick; and that the grossness of the old king's rage is in part the natural result of a silly trick suddenly and most unexpectedly baffled and disappointed. . . .

Having thus, in the fewest words, and in a natural reply to as natural a question, which yet answers the secondary purpose of attracting our attention to the difference or diversity between the characters of Cornwall and Albany, provided the premises and *data*, as it were, for our after-insight into the mind and mood of the person whose character, passions, and sufferings are the main subject-matter of the play; from Lear, the *persona patiens* of his drama, Shakespeare passes without delay to the second in importance, the chief agent and prime mover, and introduces Edmund to our acquaintance, preparing us, with the same felicity of judgment, and in the same easy and natural way, for his character in the seemingly casual communication of its origin and occasion. From the first drawing-up of the curtain Edmund has stood before

us in the united strength and beauty of earliest manhood. Our eyes have been questioning him. Gifted as he is with high advantages of person, and further endowed by nature with a powerful intellect and a strong energetic will, even without any concurrence of circumstances and accident, pride will necessarily be the sin that most easily besets him. But Edmund is also the known and acknowledged son of the princely Gloster; he, therefore, has both the germ of pride and the conditions best fitted to evolve and ripen it into a predominant feeling. Yet hitherto no reason appears why it should be other than the not unusual pride of person, talent, and birth—a pride auxiliary, if not akin, to many virtues, and the natural ally of honourable impulses. But, alas! in his own presence his own father takes shame to himself for the frank avowal that he is his father—he has "blushed so often to acknowledge him that he is now brazed to it." . . . This, and the consciousness of its notoriety; the gnawing conviction that every show of respect is an effort of courtesy which recalls, while it represses, a contrary feeling—this is the ever trickling flow of wormwood and gall into the wounds of pride; the corrosive *virus* which inoculates pride with a venom not its own, with envy, hatred, and a lust for that power which, in its blaze of radiance, would hide the dark spots on his disk; with pangs of shame personally undeserved, and therefore felt as wrongs; and with a blind ferment of vindictive working towards the occasions and causes, especially towards a brother, whose stainless birth and lawful honours were the constant remembrancers of his own debasement, and were ever in the way to prevent all chance of its being unknown or overlooked and forgotten. Add to this that, with excellent judgment, and provident for the claims of the moral sense; for that which, relatively to the drama, is called poetic justice, and as the fittest means for reconciling the feelings of the spectators to the horrors of Gloster's after-sufferings—at least, of rendering them somewhat less unendurable

(for I will not disguise my conviction that in this one point the tragic in this play has been urged beyond the outermost mark and *ne plus ultra* of the dramatic), Shakespeare has precluded all excuse and palliation of the guilt incurred by both the parents of the base-born Edmund, by Gloster's confession that he was at the time a married man, and already blest with a lawful heir of his fortunes. . . .

By the circumstances here enumerated as so many predisposing causes, Edmund's character might well be deemed already sufficiently explained, and our minds prepared for it. But in this tragedy the story or fable constrained Shakespeare to introduce wickedness in an outrageous form in the persons of Regan and Goneril. He had read nature too heedfully not to know that courage, intellect, and strength of character are the most impressive forms of power; and that to power in itself, without reference to any moral end, an inevitable admiration and complacency appertains, whether it be displayed in the conquests of a Bonaparte or Tamerlane, or in the form and the thunder of a cataract. But in the exhibition of such a character it was of the highest importance to prevent the guilt from passing into utter monstrosity, which, again, depends on the presence or absence of causes and temptations sufficient to account for the wickedness, without the necessity of recurring to a thorough fiendishness of nature for its origination. For such are the appointed relations of intellectual power to truth, and of truth to goodness, that it becomes both morally and poetically unsafe to present what is admirable—what our nature compels us to admire—in the mind and what is most detestable in the heart as coexisting in the same individual, without any apparent connection or any modification of the one by the other. That Shakespeare has in one instance—that of Iago—approached to this, and that he has done it successfully, is, perhaps, the most astonishing proof of his genius and the opulence of its resources. But in the present tragedy, in which he was

compelled to present a Goneril and a Regan, it was most carefully to be avoided; and, therefore, the only one conceivable addition to the inauspicious influences on the preformation of Edmund's character is given in the information that all the kindly counteractions to the mischievous feelings of shame which might have been derived from co-domestication with Edgar and their common father had been cut off by his absence from home and foreign education from boyhood to the present time, and a prospect of its continuance, as if to preclude all risk of his interference with the father's views for the elder and legitimate son:

"He hath been out nine years, and away he shall again."

[*From Hazlitt's "Characters of Shakespear's Plays."**]

We wish that we could pass this play over and say nothing about it. All that we can say must fall far short of the subject, or even of what we ourselves conceive of it. To attempt to give a description of the play itself, or of its effect upon the mind, is mere impertinence; yet we must say something. It is, then, the best of all Shakespear's plays, for it is the one in which he was the most in earnest. He was here fairly caught in the web of his own imagination. The passion which he has taken as his subject is that which strikes its root deepest into the human heart, of which the bond is the hardest to be unloosed, and the cancelling and tearing to pieces of which gives the greatest revulsion to the frame. This depth of nature, this force of passion, this tug and war of the elements of our being, this firm faith in filial piety, and the giddy anarchy and whirling tumult of the thoughts at finding the prop failing it; the contrast between the fixed, immovable basis of natural affection and the rapid, irregular starts of imagination, suddenly wrenched from all its accustomed holds and resting-places in the soul—this is what

* *Characters of Shakespear's Plays*, by William Hazlitt; edited by W. Carew Hazlitt (London, 1869), p. 108 fol.

Shakespear has given, and what nobody else but he could give. So we believe. The mind of Lear, staggering between the weight of attachment and the hurried movements of passion, is like a tall ship driven about by the winds, buffeted by the furious waves, but that still rides above the storm, having its anchor fixed in the bottom of the sea; or it is like the sharp rock circled by the eddying whirlpool that foams and beats against it, or like the solid promontory pushed from its basis by the force of an earthquake.

The character of Lear itself is very finely conceived for the purpose. It is the only ground on which such a story could be built with the greatest truth and effect. It is his rash haste, his violent impetuosity, his blindness to every thing but the dictates of his passions or affections, that produces all his misfortunes, that aggravates his impatience of them, that enforces our pity for him. The part which Cordelia bears in the scene is extremely beautiful; the story is almost told in the first words she utters. We see at once the precipice on which the poor old king stands from his own extravagant and credulous importunity, the indiscreet simplicity of her love (which, to be sure, has a little of her father's obstinacy in it), and the hollowness of her sisters' pretensions. Almost the first burst of that noble tide of passion which runs through the play is in the remonstrance of Kent to his royal master on the injustice of his sentence against his youngest daughter: "Be Kent unmannerly, when Lear is mad!" This manly plainness, which draws down on him the displeasure of the unadvised king, is worthy of the fidelity with which he adheres to his fallen fortunes. The true character of the two eldest daughters, Regan and Goneril (they are so thoroughly hateful that we do not even like to repeat their names), breaks out in their answer to Cordelia, who desires them to treat their father well: "Prescribe not us our duties"—their hatred of advice being in proportion to their determination to do wrong, and to their hypocritical pretensions to do right.

Their deliberate hypocrisy adds the last finishing to the odiousness of their characters. It is the absence of this detestable quality that is the only relief in the character of Edmund the Bastard, and that at times reconciles us to him. We are not tempted to exaggerate the guilt of his conduct when he himself gives it up as a bad business and writes himself down "plain villain." Nothing more can be said about it. His religious honesty in this respect is admirable. . . .

It has been said, and, we think, justly, that the third act of *Othello* and the first three acts of *Lear* are Shakespear's great masterpieces in the logic of passion ; that they contain the highest examples, not only of the force of individual passion, but of its dramatic vicissitudes and striking effects arising from the different circumstances and characters of the persons speaking. We see the ebb and flow of the feeling, its pauses and feverish starts, its impatience of opposition, its accumulating force when it has time to re-collect itself, the manner in which it avails itself of every passing word or gesture, its haste to repel insinuation, the alternate contraction and dilatation of the soul, and all the "dazzling fence of controversy," in this mortal combat with poisoned weapons aimed at the heart, where each wound is fatal. We see in *Othello* how the unsuspecting frankness and impetuous passions of the Moor are played upon and exasperated by the artful dexterity of Iago. In the present play, that which aggravates the sense of sympathy in the reader, and of uncontrollable anguish in the swollen heart of Lear, is the petrifying indifference, the cold, calculating, obdurate selfishness of his daughters. His keen passions seem whetted on their stony hearts. The contrast would be too painful, the shock too great, but for the intervention of the Fool, whose well-timed levity comes in to break the continuity of feeling when it can no longer be borne, and to bring into play again the fibres of the heart just as they are growing rigid from overstrained

excitement. The imagination is glad to take refuge in the half-comic, half-serious, comments of the Fool, just as the mind, under the extreme anguish of a surgical operation, vents itself in sallies of wit. The character was also a grotesque ornament of the barbarous times in which alone the tragic groundwork of the story could be laid. In another point of view it is indispensable, inasmuch as while it is a diversion to the too great intensity of our disgust, it carries the pathos to the highest point of which it is capable, by showing the pitiable weakness of the old king's conduct, and its irretrievable consequences in the most familiar point of view. Lear may well "beat the gate which let his folly in" after, as the Fool says, "he has made his daughters his mothers.". . .

Shakespear's mastery over his subject, if it was not art, was owing to a knowledge of the connecting-links of the passions, and their effect upon the mind, still more wonderful than any systematic adherence to rules; and that anticipated and outdid all the efforts of the most refined art not inspired and rendered instinctive by genius. . . .

Four things have struck us in reading *Lear:*

1. That poetry is an interesting study, for this reason, that it relates to whatever is most interesting in human life. Whoever, therefore, has a contempt for poetry has a contempt for himself and humanity.

2. That the language of poetry is superior to the language of painting, because the strongest of our recollections relate to feelings, not to faces.

3. That the greatest strength of genius is shown in describing the strongest passions; for the power of the imagination, in works of invention, must be in proportion to the force of the natural impressions which are the subject of them.

4. That the circumstance which balances the pleasure against the pain in tragedy is, that in proportion to the greatness of the evil is our sense and desire of the opposite

good excited; and that our sympathy with actual suffering is lost in the strong impulse given to our natural affections, and carried away with the swelling tide of passion that gushes from and relieves the heart.

[*From Schlegel's "Dramatic Literature."**]

As in *Macbeth* terror reaches its utmost height, in *King Lear* the science of compassion is exhausted. The principal characters here are not those who act, but those who suffer. We have not in this, as in most tragedies, the picture of a calamity in which the sudden blows of fate seem still to honour the head which they strike, and where the loss is always accompanied by some flattering consolation in the memory of the former possession; but a fall from the highest elevation into the deepest abyss of misery, where humanity is stripped of all external and internal advantages, and given up a prey to naked helplessness. The threefold dignity of a king, an old man, and a father is dishonoured by the cruel ingratitude of his unnatural daughters; the old Lear, who, out of a foolish tenderness, has given away every thing, is driven out to the world a wandering beggar; the childish imbecility to which he was fast advancing changes into the wildest insanity; and when he is rescued from the disgraceful destitution to which he was abandoned, it is too late: the kind consolations of filial care and attention and of true friendship are now lost on him; his bodily and mental powers are destroyed beyond all hope of recovery; and all that now remains to him of life is the capability of loving and suffering beyond measure. What a picture we have in the meeting of Lear and Edgar in a tempestuous night and in a wretched hovel! The youthful Edgar has, by the wicked arts of his brother, and through his father's blindness, fallen, as the old Lear, from the rank to which his birth entitled him; and, as the

* *Lectures on Dramatic Art and Literature*, by A. W. Schlegel; Black's translation, revised by Morrison (London, 1846), p. 411 fol.

only means of escaping further persecution, is reduced to assume the disguise of a beggar tormented by evil spirits. The king's fool, notwithstanding the voluntary degradation which is implied in his situation, is, after Kent, Lear's most faithful associate, his wisest counsellor. This good-hearted fool clothes reason with the livery of his motley garb; the high-born beggar acts the part of insanity; and both, were they even in reality what they seem, would still be enviable in comparison with the king, who feels that the violence of his grief threatens to overpower his reason. The meeting of Edgar and the blinded Gloster is equally heart-rending; nothing can be more affecting than to see the ejected son become the father's guide, and the good angel who, under the disguise of insanity, saves him by an ingenious and pious fraud from the horror and despair of self-murder. But who can possibly enumerate all the different combinations and situations by which our minds are here, as it were, stormed by the poet? Respecting the structure of the whole, I will only make one observation. The story of Lear and his daughters was left by Shakspeare exactly as he found it in a fabulous tradition, with all the features characteristical of the simplicity of old times. But in that tradition there is not the slightest trace of the story of Gloster and his sons, which was derived by Shakspeare from another source. The incorporation of the two stories has been censured as destructive of the unity of action. But whatever contributes to the intrigue or the *dénouement* must always possess unity. And with what ingenuity and skill are the two main parts of the composition dovetailed into one another! The pity felt by Gloster for the fate of Lear becomes the means which enables his son Edmund to effect his complete destruction, and affords the outcast Edgar an opportunity of being the saviour of his father. On the other hand, Edmund is active in the cause of Regan and Goneril; and the criminal passion which they both entertain for him induces them to execute justice

on each other and themselves. The laws of the drama have therefore been sufficiently complied with; but that is the least: it is the very combination which constitutes the sublime beauty of the work. The two cases resemble each other in the main: an infatuated father is blind towards his well-disposed child; and the unnatural children, whom he prefers, requite him by the ruin of all his happiness. But all the circumstances are so different, that these stories, while they each make a correspondent impression on the heart, form a complete contrast for the imagination. Were Lear alone to suffer from his daughters, the impression would be limited to the powerful compassion felt by us for his private misfortune. But two such unheard-of examples taking place at the same time have the appearance of a great commotion in the moral world. The picture becomes gigantic, and fills us with such alarm as we should entertain at the idea that the heavenly bodies might one day fall from their appointed orbits. To save in some degree the honour of human nature, Shakspeare never wishes his spectators to forget that the story takes place in a dreary and barbarous age: he lays particular stress on the circumstance that the Britons of that day were still heathens, although he has not made all the remaining circumstances to coincide learnedly with the time which he has chosen. From this point of view we must judge of many coarsenesses in expression and manners; for instance, the immodest manner in which Gloster acknowledges his bastard, Kent's quarrel with the steward, and more especially the cruelty personally inflicted on Gloster by the Duke of Cornwall. Even the virtue of the honest Kent bears the stamp of an iron age, in which the good and the bad display the same uncontrollable energy. Great qualities have not been superfluously assigned to the king; the poet could command our sympathy for his situation, without concealing what he had done to bring himself into it. Lear is choleric, overbearing, and almost childish from age, when he drives

out his youngest daughter because she will not join in the hypocritical exaggerations of her sisters. But he has a warm and affectionate heart, which is susceptible of the most fervent gratitude; and even rays of a high and kingly disposition burst forth from the eclipse of his understanding. Of Cordelia's heavenly beauty of soul, painted in so few words, I will not venture to speak; she can only be named in the same breath with Antigone. Her death has been thought too cruel; and in England the piece is in acting so far altered that she remains victorious and happy. I must own, I cannot conceive what ideas of art and dramatic connection those persons have who suppose that we can at pleasure tack a double conclusion to a tragedy: a melancholy one for hard-hearted spectators, and a happy one for souls of a softer mould. After surviving so many sufferings, Lear can only die; and what more truly tragic end for him than to die from grief for the death of Cordelia? And if he is also to be saved and to pass the remainder of his days in happiness, the whole loses its signification. According to Shakspeare's plan, the guilty, it is true, are all punished, for wickedness destroys itself; but the virtues that would bring help and succour are everywhere too late, or overmatched by the cunning activity of malice. The persons of this drama have only such a faint belief in Providence as heathens may be supposed to have; and the poet here wishes to show us that this belief requires a wider range than the dark pilgrimage on earth, to be established in full extent.

[*From Mrs. Jameson's "Characteristics of Women."* *]

There is in the beauty of Cordelia's character an effect too sacred for words, and almost too deep for tears; within her heart is a fathomless well of purest affection, but its waters sleep in silence and obscurity—never failing in their depth and never overflowing in their fulness. Every thing in

* American ed. (Boston, 1857), p. 280 fol.

her seems to lie beyond our view, and affects us in a manner which we feel rather than perceive. The character appears to have no surface, no salient points upon which the fancy can readily seize: there is little external development of intellect, less of passion, and still less of imagination. It is completely made out in the course of a few scenes, and we are surprised to find that in those few scenes there is matter for a life of reflection, and materials enough for twenty heroines. If *Lear* be the grandest of Shakspeare's tragedies, Cordelia in herself, as a human being, governed by the purest and holiest impulses and motives, the most refined from all dross of selfishness and passion, approaches near to perfection; and in her adaptation, as a dramatic personage, to a determinate plan of action, may be pronounced altogether perfect. The character, to speak of it critically as a poetical conception, is not, however, to be comprehended at once, or easily; and in the same manner Cordelia, as a woman, is one whom we must have loved before we could have known her, and known her long before we could have known her truly.

Most people, I believe, have heard the story of the young German artist Müller, who, while employed in copying and engraving Raffaelle's Madonna del Sisto, was so penetrated by its celestial beauty, so distrusted his own power to do justice to it, that between admiration and despair he fell into a sadness; thence, through the usual gradations, into a melancholy; thence into madness; and died just as he had put the finishing-stroke to his own matchless work, which had occupied him for eight years. With some slight tinge of this concentrated kind of enthusiasm, I have learned to contemplate the character of Cordelia; I have looked into it till the revelation of its hidden beauty, and an intense feeling of the wonderful genius which created it, have filled me at once with delight and despair. Like poor Müller, but with more reason, I *do* despair of ever conveying, through a different and inferior medium, the impression made on my own mind

to the mind of another. . . . Amid the awful, the overpowering interest of the story, amid the terrible convulsions of passion and suffering, and pictures of moral and physical wretchedness which harrow up the soul, the tender influence of Cordelia, like that of a celestial visitant, is felt and acknowledged without being quite understood. Like a soft star that shines for a moment from behind a stormy cloud, and the next is swallowed up in tempest and darkness, the impression it leaves is beautiful and deep, but vague. Speak of Cordelia to a critic or to a general reader, all agree in the beauty of the portrait, for all must feel it; but when we come to details, I have heard more various and opposite opinions relative to her than any other of Shakspeare's characters—a proof of what I have advanced in the first instance, that from the simplicity with which the character is dramatically treated, and the small space it occupies, few are aware of its internal power, or its wonderful depth of purpose.

It appears to me that the whole character rests upon the two sublimest principles of human action—the love of truth and the sense of duty; but these, when they stand alone (as in the Antigone), are apt to strike us as severe and cold. Shakspeare has, therefore, wreathed them round with the dearest attributes of our feminine nature, the power of feeling and inspiring affection. The first part of the play shows us how Cordelia is loved, the second part how she can love. . . . What is it which lends to Cordelia that peculiar and individual truth of character which distinguishes her from every other human being? It is a natural reserve, a tardiness of disposition, "which often leaves the history unspoke which it intends to do;" a subdued quietness of deportment and expression, a veiled shyness thrown over all her emotions, her language, and her manner; making the outward demonstration invariably fall short of what we know to be the feeling within. Not only is the portrait singularly beautiful and interesting in itself, but the conduct of Cordelia, and the part

which she bears in the beginning of the story, is rendered consistent and natural by the wonderful truth and delicacy with which this peculiar disposition is sustained throughout the play.

In early youth, and more particularly if we are gifted with a lively imagination, such a character as that of Cordelia is calculated above every other to impress and captivate us. Any thing like mystery, any thing withheld or withdrawn from our notice, seizes on our fancy by awakening our curiosity. Then we are won more by what we half perceive and half create than by what is openly expressed and freely bestowed. But this feeling is a part of our young life: when time and years have chilled us, when we can no longer afford to send our souls abroad, nor from our own superfluity of life and sensibility spare the materials out of which we build a shrine for our idol — then do we seek, we ask, we thirst for that warmth of frank, confiding tenderness which revives in us the withered affections and feelings buried, but not dead. Then the excess of love is welcomed, not repelled; it is gracious to us as the sun and dew to the seared and riven trunk with its few green leaves. Lear is old—"fourscore and upward"—but we see what he has been in former days: the ardent passions of youth have turned to rashness and wilfulness; he is long past that age when we are more blessed in what we bestow than in what we receive. When he says to his daughters, "I gave ye all!" we feel that he requires all in return, with a jealous, restless, exacting affection which defeats its own wishes. How many such are there in the world! How many to sympathize with the fiery, fond old man when he shrinks as if petrified from Cordelia's quiet, calm reply!

> "*Lear.* What can you say to draw
> A third more opulent than your sisters? Speak.
> "*Cordelia.* Nothing, my lord.
> "*Lear.* Nothing?

"*Cordelia.* Nothing.
"*Lear.* Nothing can come of nothing; speak again.
"*Cordelia.* Unhappy that I am, I cannot heave
My heart into my mouth. I love your majesty
According to my bond; no more, nor less."

Now this is perfectly natural. Cordelia has penetrated the vile characters of her sisters. Is it not obvious that, in proportion as her own mind is pure and guileless, she must be disgusted with their gross hypocrisy and exaggeration, their empty protestations, their "plaited cunning;" and would retire from all competition with what she so disdains and abhors, even into the opposite extreme? In such a case, as she says herself,

"What should Cordelia do? love and be silent?"

For the very expressions of Lear—

"What can you say to draw
A third more opulent than your sisters?"—

are enough to strike dumb forever a generous, delicate, but shy disposition, such as Cordelia's, by holding out a bribe for professions.

If Cordelia were not thus portrayed, this deliberate coolness would strike us as verging on harshness or obstinacy; but it is beautifully represented as a certain modification of character, the necessary result of feelings habitually, if not naturally, repressed; and through the whole play we trace the same peculiar and individual disposition, the same absence of all display, the same sobriety of speech veiling the most profound affections, the same quiet steadiness of purpose, the same shrinking from all exhibition of emotion. . . .

As we do not estimate Cordelia's affection for her father by the coldness of her language, so neither should we measure her indignation against her sisters by the mildness of her expressions. What, in fact, can be more eloquently significant, and at the same time more characteristic of Cordelia,

than the single line when she and her father are conveyed to their prison:

"Shall we not see these *daughters* and these *sisters?*"

The irony here is so bitter and intense, and at the same time so quiet, so feminine, so dignified in the expression, that who but Cordelia would have uttered it in the same manner, or would have condensed such ample meaning into so few and simple words?

We lose sight of Cordelia during the whole of the second and third and great part of the fourth act; but towards the conclusion she reappears. Just as our sense of human misery and wickedness, being carried to its extreme height, becomes nearly intolerable, "like an engine wrenching our frame of nature from its fixed place," then, like a redeeming angel, she descends to mingle in the scene, "loosening the springs of pity in our eyes," and relieving the impressions of pain and terror by those of admiration and a tender pleasure. For the catastrophe, it is indeed terrible! wondrous terrible! When Lear enters with Cordelia dead in his arms, compassion and awe so seize on all our faculties that we are left only to silence and to tears. But, if I might judge from my own sensations, the catastrophe of Lear is not so overwhelming as the catastrophe of Othello. We do not turn away with the same feeling of absolute unmitigated despair. Cordelia is a saint ready prepared for heaven—our earth is not good enough for her; and Lear—oh, who, after sufferings and tortures such as his, would wish to see his life prolonged? What! replace a sceptre in that shaking hand? a crown upon that old grey head, on which the tempest had poured in its wrath, on which the deep dread-bolted thunders and the winged lightnings had spent their fury? Oh, never, never!

[*From Dowden's "Shakspere."**]

In *King Lear*, more than in any other of his plays, Shakspere stands in presence of the mysteries of human life. A more impatient intellect would have proposed explanations of these. A less robust spirit would have permitted the dominant tone of the play to become an eager or pathetic wistfulness respecting the significance of these hard riddles in the destiny of man. Shakspere checks such wistful curiosity, though it exists discernibly; he will present life as it is; if life proposes inexplicable riddles, Shakspere's art must propose them also. But while Shakspere will present life as it is, and suggest no inadequate explanations of its difficult problems, he will gaze at life not only from *within*, but, if possible, also from an extra-mundane, extra-human point of view, and, gazing thence at life, will try to discern what aspect this fleeting and wonderful phenomenon presents to the eyes of gods. Hence a grand irony in the tragedy of *Lear;* hence all in it that is great is also small; all that is tragically sublime is also grotesque. Hence it sees man walking in a vain shadow; groping in the mist; committing extravagant mistakes; wandering from light into darkness; stumbling back again from darkness into light; spending his strength in barren and impotent rages; man in his weakness, his unreason, his affliction, his anguish, his poverty and meanness, his everlasting greatness and majesty. Hence, too, the characters, while they remain individual men and women, are ideal, representative, typical; Goneril and Regan, the destructive force, the ravening egoism in humanity which is at war with all goodness; Kent, a clear, unmingled fidelity; Cordelia, unmingled tenderness and strength, a pure redeeming ardour. As we read the play, we are haunted by a presence of something beyond the story of a suffering old man; we

* *Shakspere: a Critical Study of his Mind and Art*, by Edward Dowden (2d ed. London, 1876), p. 258 fol.

become dimly aware that the play has some vast impersonal significance, like the *Prometheus Bound* of Æschylus, and like Goethe's *Faust*. We seem to gaze upon "huge, cloudy symbols of some high romance." . . .

But though ethical principles radiate through the play of *Lear*, its chief function is not, even indirectly, to teach or inculcate moral truth, but rather, by the direct presentation of a vision of human life and of the enveloping forces of nature, to "free, arouse, dilate." We may be unable to set down in words any set of truths which we have been taught by the drama. But can we set down in words the precise moral significance of a fugue of Handel or a symphony of Beethoven? We are kindled and aroused by them; our whole nature is quickened; it passes from the habitual, hard, encrusted, and cold condition into "the fluid and attaching state," the state in which we do not seek truth and beauty, but attract and are sought by them, the state in which "good thoughts stand before us like free children of God, and cry, 'We are come.'"* The play or the piece of music is not a code of precepts or a body of doctrine;† it is "a focus where a number of vital forces unite in their purest energy." . . .

Of the secondary plot of this tragedy — the story of Gloucester and his sons — Schlegel has explained one chief significance: "Were Lear alone to suffer from his daughters, the impression would be limited to the powerful compassion felt by us for his private misfortune. But two such unheard-of examples taking place at the same time have the appearance of a great commotion in the moral world; the picture becomes gigantic, and fills us with such alarm as we should entertain at the idea that the heavenly bodies might one day

* Goethe's *Conversations with Eckermann*, Feb. 24, 1824.

† Flathe, who ordinarily finds all preceding critics wrong, and himself profoundly right, discovers in *King Lear* Shakspere's "warning letter against naturalism and pseudo-rationalism;" the play is translated into a didactic discourse on infidelity.

fall from their appointed orbits."* The treachery of Edmund, and the torture to which Gloucester is subjected, are out of the course of familiar experience; but they are commonplace and prosaic in comparison with the inhumanity of the sisters and the agony of Lear. When we have climbed the steep ascent of Gloucester's mount of passion, we see still above us another *via dolorosa* leading to that

> "Wall of eagle-baffling mountain,
> Black, wintry, dead, unmeasured,"

to which Lear is chained. Thus the one story of horror serves as a means of approach to the other, and helps us to conceive its magnitude. The two, as Schlegel observes, produce the impression of a great commotion in the moral world. The thunder which breaks over our head does not suddenly cease to resound, but is reduplicated, multiplied, and magnified, and rolls away with long reverberation.

Shakspere also desires to augment the moral mystery, the grand inexplicableness of the play. We can assign causes to explain the evil in Edmund's heart. His birth is shameful, and the brand burns into his heart and brain. He has been thrown abroad in the world, and is constrained by none of the bonds of nature or memory, of habit or association.† A hard, sceptical intellect, uninspired and unfed by the instincts of the heart, can easily enough reason away the consciousness of obligations the most sacred. Edmund's thought is "active as a virulent acid, eating its rapid way through all the tissues of human sentiment."‡ His mind is destitute of dread of the Divine Nemesis. Like Iago, like Richard III., he finds the regulating force of the universe in the *ego*—in

* *Lectures on Dramatic Art*, translated by J. Black, p. 412.

† Gloucester (i. 1) says of Edmund, "He hath been out nine years, and away he shall again."

‡ This and the quotation next following will be remembered by readers of *Romola;* they occur in that memorable chapter entitled "Tito's Dilemma."

the individual will. But that terror of the unseen which Edmund scorned as so much superstition is "the initial recognition of a moral law restraining desire, and checks the hard bold scrutiny of imperfect thought into obligations which can never be proved to have any sanctity in the absence of feeling." We can, therefore, in some degree account for Edmund's bold egoism and inhumanity. What obligation should a child feel to the man who, for a moment's selfish pleasure, had degraded and stained his entire life? In like manner, Gloucester's sufferings do not appear to us inexplicably mysterious.

> "The gods are just, and of our pleasant vices
> Make instruments to plague us;
> The dark and vicious place where thee he got
> Cost him his eyes."

But having gone to the end of our tether, and explained all that is explicable, we are met by enigmas which will not be explained. We were perhaps somewhat too ready to

> "Take upon us the mystery of things
> As if we were God's spies."*

Now we are baffled, and bow the head in silence. Is it indeed the stars that govern our condition? Upon what theory shall we account for the sisterhood of a Goneril and a Cordelia? And why is it that Gloucester, whose suffering is the retribution for past misdeeds, should be restored to spiritual calm and light, and should pass away in a rapture of mingled gladness and grief—

> "His flaw'd heart,
> Alack! too weak the conflict to support!
> 'Twixt two extremes of passion, joy and grief,
> Burst smilingly"—

while Lear, a man more sinned against than sinning, should be robbed of the comfort of Cordelia's love, should be stretched to the last moment upon "the rack of this tough

* Words of Lear (v. 3).

world," and should expire in the climax of a paroxysm of unproductive anguish?

Shakspere does not attempt to answer these questions. The impression which the facts themselves produce, their influence to "free, arouse, dilate," seems to Shakspere more precious than any proposed explanation of the facts which cannot be verified. The heart is purified, not by dogma, but by pity and terror. But there are other questions which the play suggests. If it be the stars that govern our conditions, if that be indeed a possibility which Gloucester in his first shock and confusion of mind declares,

> "As flies to wanton boys are we to the gods;
> They kill us for their sport,"

if, measured by material standards, the innocent and the guilty perish by a like fate—what then? Shall we yield ourselves to the lust for pleasure? shall we organize our lives upon the principles of a studious and pitiless egoism?

To these questions the answer of Shakspere is clear and emphatic. Shall we stand upon Goneril's side, or upon that of Cordelia? Shall we join Edgar, or join the traitor? Shakspere opposes the presence and the influence of evil, not by any transcendental denial of evil, but by the presence of human virtue, fidelity, and self-sacrificial love. In no play is there a clearer, an intenser manifestation of loyal manhood, of strong and tender womanhood. The devotion of Kent to his master is a passionate, unsubduable devotion, which might choose for its watchword the saying of Goethe, "I love you; what is that to you?" Edgar's nobility of nature is not disguised by the beggar's rags; he is the skilful resister of evil, the champion of right to the utterance. And if Goneril and Regan alone would leave the world unintelligible and desperate, there is

> "One daughter
> Who redeems Nature from the general curse
> Which twain have brought her to."

We feel throughout the play that evil is abnormal; a curse which brings down destruction upon itself; that it is without any long career; that evil-doer is at variance with evil-doer. But good is normal; for it the career is long; and "all honest and good men are disposed to befriend honest and good men as such."*

[*From Mr. F. J. Furnivall's Introduction to the Play.*†]

"This play resembles a stormy night. The first scene is like a wild sunset, grand and awful, with gusts of wind and mutterings of thunder, presaging the coming storm. Then comes a furious tempest of crime and madness, through which we see dimly the monstrous and unnatural forms of Goneril and Regan, Cornwall and Edmund, and hear ever and anon the wild laugh of the Fool, the mad howls of Lear, and the low moan of the blind Gloster; while afar off a ray of moonlight breaks through the clouds, and throws its silvery radiance on the queenly figure of Cordelia, standing calm and peaceful in the storm, like an angel of truth and purity amid the raging strife of a sinful and blood-stained world. At the last, one great thunder-clap of death: the tempest ceases, and in the grey light of a cloudy dawn we see the corpses lying stiff and stark, the innocent and the guilty alike whelmed in the blind rage of fate" (Florence O'Brien).‡ *Lear* is especially the play of the breach of family ties; the

* Butler, *Analogy*, Part I. chap. iii.

† *The Leopold Shakspere* (London, 1877), p. lxxviii fol.

‡ This passage was written by one who had never heard of Coleridge's comments on Shakspere, and had never seen his words, which I had long forgotten too: "In the Shaksperian drama there is a vitality which grows and evolves itself from within, a key-note which guides and controls the harmonies throughout. What is *Lear?* It is storm and tempest—the thunder at first grumbling in the far horizon, then gathering around us, and at length bursting in fury over our heads—succeeded by a breaking of the clouds for a while, a last flash of lightning, the closing-in of night, and the single hope of darkness" (*Lit. Rem.* ii. 104).

play of horrors, unnatural cruelty to fathers, brothers, sisters, by those who should have loved them dearest. Not content with unsexing one woman, as in *Macbeth*, Shakspere has in *Lear* unsexed two. Not content with making Lear's daughters treat him with cruel ingratitude, Shakspere has also made Edmund plot against his brother's and father's lives. *Lear* is a race-play, too. It shows the Keltic passion, misjudgment, and superstition, as in Glendower of 1 *Henry IV.*, in Macbeth, and Cymbeline. Goneril and Regan are like the ghoul-like hags of the French Revolution. A few links with *Othello* may be named. Desdemona and her love for her father being subordinate to that for her husband, are the same as Cordelia's. Othello, at the end of the play, has seen the day that with "this good sword" he 'd have made his way through twenty times their stop; and Lear, too, at the end of this play, has seen the day that with his "good falchion" he would have made them skip.* With *Macbeth* we may compare the witches, the Keltic king, the ingratitude of Macbeth to Duncan, as of Lear's daughters to him; while the terrible fierceness of Lady Macbeth is but the preparation for the more fiend-like Goneril and Regan. Under *All 's Well* we have already noted the likeness of the king's "sunshine and hail at once" to Cordelia's "sunshine and rain at once," her smiles and tears. Lear, as first presented to us, is so self-indulgent and unrestrained, has been so fooled to the top of his bent, is so terribly unjust, not only to Cordelia, but to Kent, that one feels hardly any punishment can be too great for him. The motive that he puts to draw forth the desired expression of affection from Cordelia, "Do profess love to get a big reward," is such that no girl with true love for a father could leave unrepudiated;† and when his proposal

* Compare Shallow in *Merry Wives*, ii. 1. 219–221, "I have seen the time, with my long sword, I would have made you four tall fellows skip like rats."

† I can 't help thinking that if Lear had asked the question as One

gets the answer it deserves, he meets his daughter's nobleness by curses and revenge. Stripped by his own act of his own authority,* his Fool † with bitter sarcasms teaches him what a fool he 's been. And few can regret that he was made to feel a bite even sharper than a serpent's tooth. Still one is glad to see that he was early struggling against his own first wild passion, and that he would blame his own jealous curiosity before seeing Goneril's purpose of unkindness. One sympathizes with his prayer to heaven to keep him in temper —"he would not be mad"—with his acquirement of some self-control, when excusing the hot duke's insolence by his illness. One sees, though, how he still measures love by the allowances of knights it will give him; and it is not till driven out to the mercy of the winds and storm, till he knows that he is but a "poor, infirm, weak, and despised old man," till he can think of the poor naked wretches of whom he has before taken too little care, that one pities the sufferer for the consequences of his own folly. When he recovers from his madness and has come to the knowledge of himself, has found, smelled out those flatterers who 'd destroy him, then is he more truly "every inch a king," though cut to the brains, than ever he was before. The pathos of his recognition of Cordelia, his submission to her and seeking her blessing, his

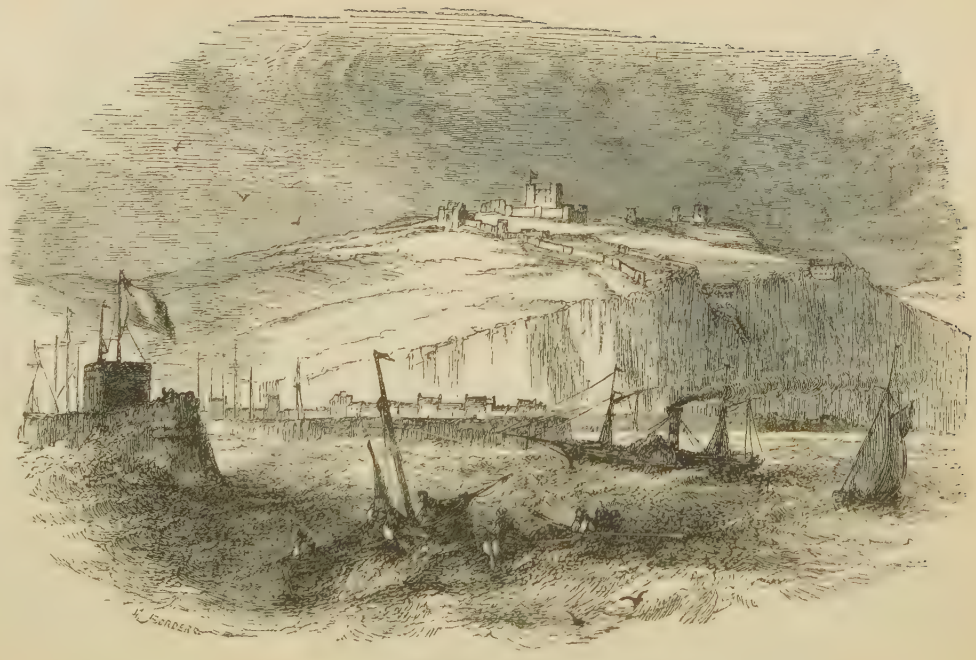
asked it, free from selfishness of heart, "Lovest thou me *more than these?*" the answer would not have been unlike Peter's—"Thou knowest that I love thee" (E. H. Hickey).

* The folly of parents giving up their property to their children was often dwelt on by early English writers. It is so by Robert of Brunne: see the tale he tells about it in my edition of his *Handlyng Synne* (written A.D. 1303), pp. 37–9.

† Note the growth in depth and tenderness of Shakspere's fools as he advances from his First Period. Mr. Grant White says, in *The Galaxy*, January, 1877, p. 72: "In *King Lear* the Fool rises into heroic proportions, and becomes a sort of conscience, or second thought, to Lear. Compared even with Touchstone, he is very much more elevated, and shows not less than Hamlet, or than Lear himself, the grand development of Shakespeare's mind at this period of maturity."

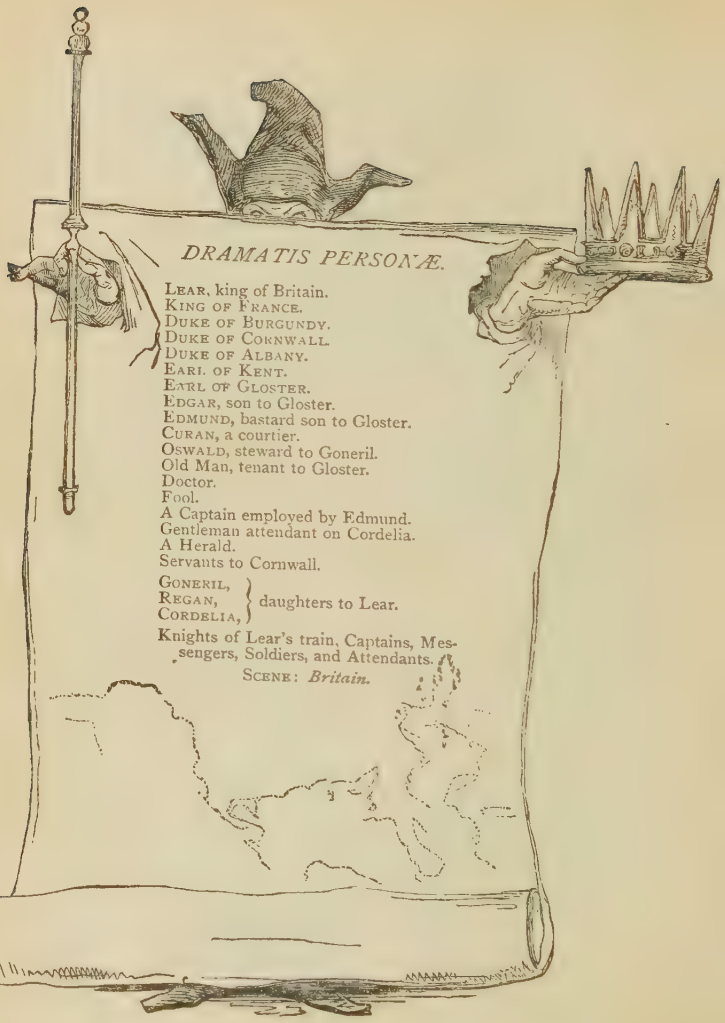
lamentation over her corpse, are exceeded by nothing in Shakspere. Professor Spalding dwells on the last scene as an instance of how Shakspere got his most intense effects by no grand situation, as Massinger did, as Shakspere himself did in earlier time, but out of the simplest materials. Spalding says, "The horrors which have gathered so thickly throughout the last act are carefully removed to the background, but free room is left for the sorrowful group on which every eye is turned. The situation is simple in the extreme; but how tragically moving are the internal convulsions, for the representation of which the poet has worthily husbanded his force! Lear enters with frantic cries, bearing the body of his dead daughter in his arms; he alternates between agitating doubts and wishful unbelief of her death, and piteously experiments on the lifeless corpse; he bends over her with the dotage of an old man's affection, and calls to mind the soft lowness of her voice, till he fancies he can hear its murmurs. Then succeeds the dreadful torpor of despairing insanity, during which he receives the most cruel tidings with apathy, or replies to them with wild incoherence; and the heart flows forth at the close with its last burst of love only to break in the vehemence of its emotion, commencing with the tenderness of regret, swelling into choking grief, and at last, when the eye catches the tokens of mortality in the dead, snapping the chords of life in an agonized horror." Cordelia is as the sun above the deeps of hell shown in Goneril and Regan. One can hardly help wishing that Shakspere had followed the old story told by Layamon and other repeaters of Geoffrey of Monmouth, and made Cordelia set her father on the throne again, and reign after him for a while in peace. But the tragedian, the preacher of Shakspere's Third-Period lesson,* did wisely for his art and meaning in letting the daughter and father lie in one grave.

* See our ed. of *As You Like It*, p. 25, foot-note.—*Ed.*



DOVER IN OUR DAY.

KING LEAR.



DRAMATIS PERSONÆ.

LEAR, king of Britain.
KING OF FRANCE.
DUKE OF BURGUNDY.
DUKE OF CORNWALL.
DUKE OF ALBANY.
EARL OF KENT.
EARL OF GLOSTER.
EDGAR, son to Gloster.
EDMUND, bastard son to Gloster.
CURAN, a courtier.
OSWALD, steward to Goneril.
Old Man, tenant to Gloster.
Doctor.
Fool.
A Captain employed by Edmund.
Gentleman attendant on Cordelia.
A Herald.
Servants to Cornwall.

GONERIL,
REGAN,
CORDELIA, } daughters to Lear.

Knights of Lear's train, Captains, Messengers, Soldiers, and Attendants.

SCENE: *Britain.*

[SCENE IV.]

ACT I.

SCENE I. *King Lear's Palace.*

Enter KENT, GLOSTER, *and* EDMUND.

Kent. I thought the king had more affected the Duke of Albany than Cornwall.

Gloster. It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he

values most; for qualities are so weighed, that curiosity in neither can make choice of either's moiety.

Kent. Is not this your son, my lord?

Gloster. His breeding, sir, hath been at my charge; I have so often blushed to acknowledge him, that now I am brazed to 't. Do you smell a fault?

Kent. I cannot wish the fault undone, the issue of it being so proper.

Gloster. But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account; though this knave came something saucily into the world before he was sent for, yet was his mother fair, and the whoreson must be acknowledged.—Do you know this noble gentleman, Edmund?

Edmund. No, my lord.

Gloster. My lord of Kent. Remember him hereafter as my honourable friend.

Edmund. My services to your lordship.

Kent. I must love you, and sue to know you better.

Edmund. Sir, I shall study deserving.

Gloster. He hath been out nine years, and away he shall again.—The king is coming. [*Sennet within.*

Enter one bearing a coronet, KING LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, *and* Attendants.

Lear. Attend the lords of France and Burgundy, Gloster.

Gloster. I shall, my liege. [*Exeunt Gloster and Edmund.*

Lear. Meantime we shall express our darker purpose.—
Give me the map there.—Know that we have divided
In three our kingdom; and 't is our fast intent
To shake all cares and business from our age,
Conferring them on younger strengths, while we
Unburthen'd crawl toward death.—Our son of Cornwall,—
And you, our no less loving son of Albany,
We have this hour a constant will to publish

Our daughters' several dowers, that future strife
May be prevented now. The princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd.—Tell me, my daughters,
Since now we will divest us both of rule,
Interest of territory, cares of state,
Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge.—Goneril,
Our eldest-born, speak first.

Goneril. Sir, I love you more than word can wield the matter;
Dearer than eyesight, space, and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er lov'd, or father found;
A love that makes breath poor, and speech unable;
Beyond all manner of so much I love you.

Cordelia. [*Aside*] What shall Cordelia speak? Love, and be silent.

Lear. Of all these bounds, even from this line to this,
With shadowy forests and with champaigns rich'd,
With plenteous rivers and wide-skirted meads,
We make thee lady. To thine and Albany's issue
Be this perpetual.—What says our second daughter,
Our dearest Regan, wife of Cornwall?

Regan. I am made of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short: that I profess
Myself an enemy to all other joys
Which the most precious square of sense professes,
And find I am alone felicitate
In your dear highness' love.

Cordelia. [*Aside*] Then poor Cordelia!
And yet not so, since I am sure my love 's
More ponderous than my tongue.
Lear. To thee and thine hereditary ever
Remain this ample third of our fair kingdom,
No less in space, validity, and pleasure,
Than that conferr'd on Goneril.—Now, our joy,
Although our last and least, to whose young love
The vines of France and milk of Burgundy
Strive to be interess'd, what can you say to draw
A third more opulent than your sisters? Speak.
Cordelia. Nothing, my lord.
Lear. Nothing?
Cordelia. Nothing.
Lear. Nothing will come of nothing; speak again.
Cordelia. Unhappy that I am, I cannot heave
My heart into my mouth. I love your majesty
According to my bond; no more nor less.
Lear. How, how, Cordelia! mend your speech a little,
Lest it may mar your fortunes.
Cordelia. Good my lord,
You have begot me, bred me, lov'd me; I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty.
Sure, I shall never marry like my sisters,
To love my father all.
Lear. But goes thy heart with this?
Cordelia. Ay, my good lord.
Lear. So young, and so untender?
Cordelia. So young, my lord, and true.
Lear. Let it be so; thy truth then be thy dower:

For, by the sacred radiance of the sun,
The mysteries of Hecate and the night,
By all the operation of the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and reliev'd,
As thou my sometime daughter.

Kent. Good my liege,—

Lear. Peace, Kent!
Come not between the dragon and his wrath.
I lov'd her most, and thought to set my rest
On her kind nursery.—Hence, and avoid my sight!—
So be my grave my peace, as here I give
Her father's heart from her!—Call France. Who stirs?
Call Burgundy.—Cornwall and Albany,
With my two daughters' dowers digest the third.
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence, and all the large effects
That troop with majesty. Ourself, by monthly course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turn. Only we shall retain
The name and all the addition to a king;
The sway, revenue, execution of the rest,
Beloved sons, be yours: which to confirm,
This coronet part between you.

Kent. Royal Lear,
Whom I have ever honour'd as my king,
Lov'd as my father, as my master follow'd,
As my great patron thought on in my prayers,—

Lear. The bow is bent and drawn; make from the shaft.
Kent. Let it fall rather, though the fork invade
The region of my heart! Be Kent unmannerly
When Lear is mad. What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak
When power to flattery bows? To plainness honour 's bound,
When majesty falls to folly. Reserve thy state,
And in thy best consideration check
This hideous rashness. Answer my life my judgment,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs no hollowness.
Lear. Kent, on thy life, no more!
Kent. My life I never held but as a pawn
To wage against thy enemies, nor fear to lose it,
Thy safety being the motive.
Lear. Out of my sight!
Kent. See better, Lear, and let me still remain
The true blank of thine eye.
Lear. Now, by Apollo,—
Kent. Now, by Apollo, king,
Thou swear'st thy gods in vain.
Lear. O, vassal! miscreant!
[*Laying his hand on his sword.*
Albany. } Dear sir, forbear.
Cornwall. }
Kent. Kill thy physician, and the fee bestow
Upon the foul disease. Revoke thy gift;
Or, whilst I can vent clamour from my throat,
I 'll tell thee thou dost evil.
Lear. Hear me, recreant!
On thine allegiance, hear me!
That thou hast sought to make us break our vow,
Which we durst never yet, and with strain'd pride

To come betwixt our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good, take thy reward.
Five days we do allot thee, for provision
To shield thee from diseases of the world,
And on the sixth to turn thy hated back
Upon our kingdom; if on the tenth day following
Thy banish'd trunk be found in our dominions,
The moment is thy death. Away! By Jupiter,
This shall not be revok'd.

Kent. Fare thee well, king; sith thus thou wilt appear,
Freedom lives hence, and banishment is here.—
The gods to their dear shelter take thee, maid,
That justly think'st and hast most rightly said!—
And your large speeches may your deeds approve,
That good effects may spring from words of love.—
Thus Kent, O princes, bids you all adieu;
He 'll shape his old course in a country new. [*Exit.*

Flourish. Re-enter GLOSTER, *with* FRANCE, BURGUNDY, *and* Attendants.

Gloster. Here 's France and Burgundy, my noble lord.

Lear. My lord of Burgundy,
We first address toward you, who with this king
Hath rivall'd for our daughter; what, in the least,
Will you require in present dower with her,
Or cease your quest of love?

Burgundy. Most royal majesty,
I crave no more than hath your highness offer'd,
Nor will you tender less.

Lear. Right noble Burgundy,
When she was dear to us, we did hold her so;
But now her price is fallen. Sir, there she stands.
If aught within that little-seeming substance,
Or all of it, with our displeasure piec'd,

And nothing more, may fitly like your grace,
She 's there, and she is yours.
Burgundy. I know no answer.
Lear. Will you, with those infirmities she owes,
Unfriended, new-adopted to our hate,
Dower'd with our curse and stranger'd with our oath,
Take her, or leave her?
Burgundy. Pardon me, royal sir;
Election makes not up on such conditions.
Lear. Then leave her, sir; for, by the power that made me,
I tell you all her wealth.—[*To France*] For you, great king,
I would not from your love make such a stray,
To match you where I hate; therefore beseech you
To avert your liking a more worthier way
Than on a wretch whom nature is asham'd
Almost to acknowledge hers.
France. This is most strange,
That she, who even but now was your best object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour. Sure, her offence
Must be of such unnatural degree
That monsters it, or your fore-vouch'd affection
Fallen into taint; which to believe of her,
Must be a faith that reason without miracle
Should never plant in me.
Cordelia. I yet beseech your majesty,—
If for I want that glib and oily art,
To speak and purpose not, since what I well intend
I 'll do 't before I speak,—that you make known
It is no vicious blot, nor other foulness,
No unchaste action, or dishonour'd step,
That hath depriv'd me of your grace and favour;

But even for want of that for which I am richer,
A still-soliciting eye, and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.
Lear. Better thou
Hadst not been born than not to have pleas'd me better.
France. Is it but this? a tardiness in nature,
Which often leaves the history unspoke
That it intends to do?—My lord of Burgundy,
What say you to the lady? Love 's not love
When it is mingled with regards that stands
Aloof from the entire point. Will you have her?
She is herself a dowry.
Burgundy. Royal Lear,
Give but that portion which yourself propos'd,
And here I take Cordelia by the hand,
Duchess of Burgundy.
Lear. Nothing. I have sworn; I am firm.
Burgundy. I am sorry then you have so lost a father
That you must lose a husband.
Cordelia. Peace be with Burgundy!
Since that respects of fortune are his love,
I shall not be his wife.
France. Fairest Cordelia, that art most rich being poor,
Most choice forsaken, and most lov'd despis'd,
Thee and thy virtues here I seize upon;
Be it lawful I take up what 's cast away.
Gods, gods! 't is strange that from their cold'st neglect
My love should kindle to inflam'd respect.—
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France.
Not all the dukes of waterish Burgundy
Can buy this unpriz'd precious maid of me.—
Bid them farewell, Cordelia, though unkind;
Thou losest here, a better where to find.

Lear. Thou hast her, France; let her be thine, for we
Have no such daughter, nor shall ever see
That face of hers again.—Therefore be gone
Without our grace, our love, our benison.—
Come, noble Burgundy.

[*Flourish. Exeunt all but France, Goneril, Regan, and Cordelia.*

France. Bid farewell to your sisters.

Cordelia. Ye jewels of our father, with wash'd eyes
Cordelia leaves you. I know you what you are,
And, like a sister, am most loath to call
Your faults as they are nam'd. Love well our father.
To your professed bosoms I commit him;
But yet, alas! stood I within his grace,
I would prefer him to a better place.
So farewell to you both.

Regan. Prescribe not us our duty.

Goneril. Let your study
Be to content your lord, who hath receiv'd you
At fortune's alms. You have obedience scanted,
And well are worth the want that you have wanted.

Cordelia. Time shall unfold what plighted cunning hides;
Who cover faults, at last shame them derides.
Well may you prosper!

France. Come, my fair Cordelia.

[*Exeunt France and Cordelia.*

Goneril. Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence to-night.

Regan. That 's most certain, and with you; next month with us.

Goneril. You see how full of changes his age is; the observation we have made of it hath not been little. He always loved our sister most; and with what poor judgment he hath now cast her off appears too grossly.

Regan. 'T is the infirmity of his age; yet he hath ever but slenderly known himself.

Goneril. The best and soundest of his time hath been but rash; then must we look from his age to receive, not alone the imperfections of long-ingraffed condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

Regan. Such unconstant starts are we like to have from him as this of Kent's banishment.

Goneril. There is further compliment of leave-taking between France and him. Pray you, let us hit together; if our father carry authority with such disposition as he bears, this last surrender of his will but offend us.

Regan. We shall further think of it.

Goneril. We must do something, and i' th' heat. [*Exeunt.*

SCENE II. *The Earl of Gloster's Castle.*

Enter EDMUND, *with a letter.*

Edmund. Thou, Nature, art my goddess; to thy law
My services are bound. Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines
Lag of a brother? Why bastard? wherefore base?
When my dimensions are as well compact,
My mind as generous and my shape as true,
As honest madam's issue? Why brand they us
With base? with baseness? bastardy? base, base?
Legitimate Edgar, I must have your land.
Our father's love is to the bastard Edmund
As to the legitimate; fine word,—legitimate!
Well, my legitimate, if this letter speed
And my invention thrive, Edmund the base
Shall top the legitimate. I grow; I prosper:—
Now, gods, stand up for bastards!

Enter GLOSTER.

Gloster. Kent banish'd thus! and France in choler parted!
And the king gone to-night! subscrib'd his power!
Confin'd to exhibition! All this done
Upon the gad!—Edmund, how now! what news?

Edmund. So please your lordship, none.

[*Putting up the letter.*

Gloster. Why so earnestly seek you to put up that letter?

Edmund. I know no news, my lord.

Gloster. What paper were you reading?

Edmund. Nothing, my lord.

Gloster. No? What needed then that terrible dispatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let 's see; come, if it be nothing, I shall not need spectacles.

Edmund. I beseech you, sir, pardon me: it is a letter from my brother, that I have not all o'er-read; and for so much as I have perused, I find it not fit for your o'erlooking.

Gloster. Give me the letter, sir.

Edmund. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

Gloster. Let 's see, let 's see.

Edmund. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.

Gloster. [Reads] '*This policy and reverence of age makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny, who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I wake him, you should enjoy half his revenue for ever, and live the beloved of your brother,* EDGAR.'

Hum!—Conspiracy!—'*Sleep till I wake him, you should enjoy half his revenue*,'—My son Edgar! Had he a hand to

write this? a heart and brain to breed it in?—When came this to you? who brought it?

Edmund. It was not brought me, my lord; there 's the cunning of it: I found it thrown in at the casement of my closet.

Gloster. You know the character to be your brother's?

Edmund. If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

Gloster. It is his.

Edmund. It is his hand, my lord; but I hope his heart is not in the contents.

Gloster. Hath he never before sounded you in this business?

Edmund. Never, my lord; but I have heard him oft maintain it to be fit, that, sons at perfect age, and fathers declined, the father should be as ward to the son, and the son manage his revenue.

Gloster. O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, detested, brutish villain! worse than brutish!—Go, sirrah, seek him; I 'll apprehend him. Abominable villain! Where is he?

Edmund. I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you should run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour and shake in pieces the heart of his obedience. I dare pawn down my life for him that he hath writ this to feel my affection to your honour, and to no other pretence of danger.

Gloster. Think you so?

Edmund. If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction; and that without any further delay than this very evening.

Gloster. He cannot be such a monster—

Edmund. Nor is not, sure.

Gloster. To his father, that so tenderly and entirely loves him. Heaven and earth! Edmund, seek him out: wind me into him, I pray you; frame the business after your own wisdom. I would unstate myself, to be in a due resolution.

Edmund. I will seek him, sir, presently, convey the business as I shall find means, and acquaint you with all.

Gloster. These late eclipses in the sun and moon portend no good to us. Though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love cools, friendship falls off, brothers divide; in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; there 's son against father: the king falls from bias of nature; there 's father against child. We have seen the best of our time; machinations, hollowness, treachery, and all ruinous disorders follow us disquietly to our graves. Find out this villain, Edmund; it shall lose thee nothing; do it carefully. And the noble and true-hearted Kent banished! his offence, honesty! 'T is strange. [*Exit.*

Edmund. This is the excellent foppery of the world, that, when we are sick in fortune—often the surfeit of our own behaviour—we make guilty of our disasters the sun, the moon, and the stars: as if we were villains on necessity; fools by heavenly compulsion; knaves, thieves, and treachers, by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on. Edgar—

Enter EDGAR.

and pat he comes like the catastrophe of the old comedy. My cue is villanous melancholy, with a sigh like Tom o'

Bedlam. O, these eclipses do portend these divisions! fa, sol, la, mi.

Edgar. How now, brother Edmund! what serious contemplation are you in?

Edmund. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

Edgar. Do you busy yourself with that?

Edmund. I promise you, the effects he writes of succeed unhappily: as of unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, banishment of friends, dissipation of cohorts, nuptial breaches, and I know not what.

Edgar. How long have you been a sectary astronomical?

Edmund. Come, come; when saw you my father last?

Edgar. The night gone by.

Edmund. Spake you with him?

Edgar. Ay, two hours together.

Edmund. Parted you in good terms? Found you no displeasure in him by word nor countenance?

Edgar. None at all.

Edmund. Bethink yourself wherein you may have offended him; and at my entreaty forbear his presence till some little time hath qualified the heat of his displeasure, which at this instant so rageth in him that with the mischief of your person it would scarcely allay.

Edgar. Some villain hath done me wrong.

Edmund. That 's my fear. I pray you, have a continent forbearance till the speed of his rage goes slower; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak. Pray ye, go; there 's my key: if you do stir abroad, go armed.

Edgar. Armed, brother!

Edmund. Brother, I advise you to the best; go armed: I am no honest man if there be any good meaning toward

you. I have told you what I have seen and heard; but faintly, nothing like the image and horror of it: pray you, away.

Edgar. Shall I hear from you anon?

Edmund. I do serve you in this business.—

[*Exit Edgar.*

A credulous father, and a brother noble,
Whose nature is so far from doing harms
That he suspects none; on whose foolish honesty
My practices ride easy. I see the business.
Let me, if not by birth, have lands by wit;
All with me 's meet that I can fashion fit. [*Exit.*

Scene III. *The Duke of Albany's Palace.*

Enter Goneril *and* Oswald, *her steward.*

Goneril. Did my father strike my gentleman for chiding of his fool?

Oswald. Ay, madam.

Goneril. By day and night he wrongs me; every hour
He flashes into one gross crime or other,
That sets us all at odds. I 'll not endure it.
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting,
I will not speak with him; say I am sick.
If you come slack of former services,
You shall do well; the fault of it I 'll answer.

Oswald. He 's coming, madam; I hear him.

[*Horns within.*

Goneril. Put on what weary negligence you please,
You and your fellows; I 'd have it come to question.
If he distaste it, let him to my sister,
Whose mind and mine, I know, in that are one,
Not to be over-rul'd. Idle old man,
That still would manage those authorities

That he hath given away! Now, by my life,
Old fools are babes again, and must be us'd
With checks as flatteries, when they are seen abus'd.
Remember what I have said.

Oswald. Well, madam.

Goneril. And let his knights have colder looks among you.
What grows of it, no matter; advise your fellows so.
I would breed from hence occasions, and I shall,
That I may speak. I 'll write straight to my sister,
To hold my very course. Prepare for dinner. [*Exeunt.*

Scene IV. *A Hall in the Same.*

Enter Kent, *disguised.*

Kent. If but as well I other accents borrow,
That can my speech diffuse, my good intent
May carry through itself to that full issue
For which I raz'd my likeness. Now, banish'd Kent,
If thou canst serve where thou dost stand condemn'd,
So may it come, thy master, whom thou lov'st,
Shall find thee full of labours.

Horns within. *Enter* Lear, Knights, *and* Attendants.

Lear. Let me not stay a jot for dinner; go get it ready.—
[*Exit an Attendant.*] How now! what art thou?

Kent. A man, sir.

Lear. What dost thou profess? what wouldst thou with us?

Kent. I do profess to be no less than I seem; to serve him truly that will put me in trust; to love him that is honest; to converse with him that is wise and says little; to fear judgment; to fight when I cannot choose; and to eat no fish.

Lear. What art thou?

Kent. A very honest-hearted fellow, and as poor as the king.

Lear. If thou be'st as poor for a subject as he is for a king, thou art poor enough. What wouldst thou? 21

Kent. Service.

Lear. Who wouldst thou serve?

Kent. You.

Lear. Dost thou know me, fellow?

Kent. No, sir; but you have that in your countenance which I would fain call master.

Lear. What 's that?

Kent. Authority.

Lear. What services canst thou do? 30

Kent. I can keep honest counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly; that which ordinary men are fit for, I am qualified in, and the best of me is diligence.

Lear. How old art thou?

Kent. Not so young, sir, to love a woman for singing, nor so old to dote on her for any thing; I have years on my back forty-eight. 38

Lear. Follow me; thou shalt serve me: if I like thee no worse after dinner, I will not part from thee yet.—Dinner, ho, dinner! Where 's my knave? my fool?—Go you, and call my fool hither.— [*Exit an Attendant.*

Enter OSWALD.

You, you, sirrah, where 's my daughter?

Oswald. So please you,— [*Exit.*

Lear. What says the fellow there? Call the clotpoll back.—[*Exit a Knight.*] Where 's my fool, ho? I think the world 's asleep.—[*Re-enter Knight.*] How now! where 's that mongrel?

Knight. He says, my lord, your daughter is not well.

Lear. Why came not the slave back to me when I called him? 51

Knight. Sir, he answered me in the roundest manner, he would not

Lear. He would not!

Knight. My lord, I know not what the matter is; but, to my judgment, your highness is not entertained with that ceremonious affection as you were wont: there 's a great abatement of kindness appears as well in the general dependants as in the duke himself also and your daughter.

Lear. Ha! sayest thou so? 60

Knight. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent when I think your highness wronged.

Lear. Thou but rememberest me of mine own conception. I have perceived a most faint neglect of late; which I have rather blamed as mine own jealous curiosity than as a very pretence and purpose of unkindness. I will look further into 't. But where 's my fool? I have not seen him this two days.

Knight. Since my young lady's going into France, sir, the fool hath much pined away. 71

Lear. No more of that; I have noted it well.—Go you, and tell my daughter I would speak with her.—[*Exit an Attendant.*] Go you, call hither my fool.—

[*Exit an Attendant.*

Re-enter OSWALD.

O, you sir, you, come you hither, sir. Who am I, sir?

Oswald. My lady's father.

Lear. My lady's father! my lord's knave. You whoreson dog! you slave! you cur!

Oswald. I am none of these, my lord; I beseech your pardon. 80

Lear. Do you bandy looks with me, you rascal?

[*Striking him.*

Oswald. I 'll not be strucken, my lord.

Kent. Nor tripped neither, you base foot-ball player.

[*Tripping up his heels.*

Lear. I thank thee, fellow; thou servest me, and I 'll love thee.

Kent. Come, sir, arise, away! I 'll teach you differences; away, away! If you will measure your lubber's length again, tarry: but away! go to; have you wisdom? so.

[*Pushes Oswald out.*

Lear. Now, my friendly knave, I thank thee. There 's earnest of thy service.

Enter Fool.

Fool. Let me hire him too.—Here 's my coxcomb.

Lear. How now, my pretty knave! how dost thou?

Fool. Sirrah, you were best take my coxcomb.

Kent. Why, fool?

Fool. Why? for taking one's part that 's out of favour. Nay, an thou canst not smile as the wind sits, thou 'lt catch cold shortly. There, take my coxcomb. Why, this fellow has banished two on 's daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb.—How now, nuncle! Would I had two coxcombs and two daughters!

Lear. Why, my boy?

Fool. If I gave them all my living, I 'd keep my coxcombs myself. There 's mine; beg another of thy daughters.

Lear. Take heed, sirrah; the whip.

Fool. Truth 's a dog must to kennel; he must be whipped out, when Lady the brach may stand by the fire and stink.

Lear. A pestilent gall to me!

Fool. Sirrah, I 'll teach thee a speech.

Lear. Do.

Fool. Mark it, nuncle:

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,
Ride more than thou goest,

Learn more than thou trowest,
Set less than thou throwest;
And thou shalt have more
Than two tens to a score.

Kent. This is nothing, fool.

Fool. Then 't is like the breath of an unfee'd lawyer; you gave me nothing for 't.—Can you make no use of nothing, nuncle?

Lear. Why, no, boy; nothing can be made out of nothing.

Fool. [*To Kent*] Prithee, tell him, so much the rent of his land comes to; he will not believe a fool.

Lear. A bitter fool!

Fool. Dost thou know the difference, my boy, between a bitter fool and a sweet fool?

Lear. No, lad; teach me.

Fool. That lord that counsell'd thee
To give away thy land,
Come place him here by me,
Do thou for him stand:
The sweet and bitter fool
Will presently appear;
The one in motley here,
The other found out there.

Lear. Dost thou call me fool, boy?

Fool. All thy other titles thou hast given away; that thou wast born with.

Kent. This is not altogether fool, my lord.

Fool. No, faith, lords and great men will not let me. If I had a monopoly out, they would have part on 't; and ladies too, they will not let me have all the fool to myself; they 'll be snatching. Nuncle, give me an egg, and I 'll give thee two crowns.

Lear. What two crowns shall they be?

Fool. Why, after I have cut the egg i' the middle and eat

up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle, and gav'st away both parts, thou borest thy ass on thy back o'er the dirt; thou hadst little wit in thy bald crown, when thou gav'st thy golden one away. If I speak like myself in this, let him be whipped that first finds it so.

[Sings] *Fools had ne'er less grace in a year;*
For wise men are grown foppish,
And know not how their wits to wear,
Their manners are so apish.

Lear. When were you wont to be so full of songs, sirrah?

Fool. I have used it, nuncle, e'er since thou madest thy daughters thy mothers: for when thou gav'st them the rod, and put'st down thine own breeches,

[Sings] *Then they for sudden joy did weep,*
And I for sorrow sung,
That such a king should play bo-peep,
And go the fools among.

Prithee, nuncle, keep a schoolmaster that can teach thy fool to lie. I would fain learn to lie.

Lear. An you lie, sirrah, we 'll have you whipped.

Fool. I marvel what kin thou and thy daughters are; they 'll have me whipped for speaking true, thou 'lt have me whipped for lying, and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a fool: and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing i' the middle. Here comes one o' the parings.

Enter GONERIL.

Lear. How now, daughter! what makes that frontlet on? Methinks you are too much of late i' the frown.

Fool. Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O without a figure. I am better than thou art now; I am a fool, thou

art nothing.—[*To Goneril*] Yes, forsooth, I will hold my tongue; so your face bids me, though you say nothing. Mum, mum;

He that keeps nor crust nor crum,
Weary of all, shall want some.—

That 's a shealed peascod.

Goneril. Not only, sir, this your all-licens'd fool,
But other of your insolent retinue
Do hourly carp and quarrel, breaking forth
In rank and not-to-be-endured riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress, but now grow fearful,
By what yourself too late have spoke and done,
That you protect this course, and put it on
By your allowance; which if you should, the fault
Would not scape censure, nor the redresses sleep,
Which, in the tender of a wholesome weal,
Might in their working do you that offence,
Which else were shame, that then necessity
Will call discreet proceeding.

Fool. For, you know, nuncle,

The hedge-sparrow fed the cuckoo so long,
That it 's had it head bit off by it young.

So out went the candle, and we were left darkling.

Lear. Are you our daughter?

Goneril. Come, sir,
I would you would make use of that good wisdom
Whereof I know you are fraught, and put away
These dispositions which of late transport you
From what you rightly are.

Fool. May not an ass know when the cart draws the horse? Whoop, Jug! I love thee.

Lear. Does any here know me? This is not Lear.
Does Lear walk thus? speak thus? Where are his eyes?
Either his notion weakens, his discernings

Are lethargied—Ha! waking? 't is not so.
Who is it that can tell me who I am?

Fool. Lear's shadow.

Lear. I would learn that; for, by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters.

Fool. Which they will make an obedient father.

Lear. Your name, fair gentlewoman?

Goneril. This admiration, sir, is much o' the savour
Of other your new pranks. I do beseech you
To understand my purposes aright;
As you are old and reverend, you should be wise.
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd and bold,
That this our court, infected with their manners,
Shows like a riotous inn: epicurism and lust
Makes it more like a tavern or a brothel
Than a grac'd palace. The shame itself doth speak
For instant remedy. Be then desir'd
By her, that else will take the thing she begs,
A little to disquantity your train;
And the remainder, that shall still depend,
To be such men as may besort your age,
Which know themselves and you.

Lear. Darkness and devils!—
Saddle my horses! call my train together!—
Degenerate bastard! I 'll not trouble thee.
Yet have I left a daughter.

Goneril. You strike my people, and your disorder'd rabble
Make servants of their betters.

Enter ALBANY.

Lear. Woe, that too late repents.—O, sir, are you come?
Is it your will? Speak, sir.—Prepare my horses.—
Ingratitude, thou marble-hearted fiend,

More hideous when thou show'st thee in a child
Than the sea-monster!
Albany. Pray, sir, be patient.
Lear. Detested kite! thou liest;
My train are men of choice and rarest parts,
That all particulars of duty know,
And in the most exact regard support
The worships of their name.—O most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine, wrench'd my frame of nature
From the fix'd place, drew from my heart all love,
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in, [*Striking his head.*
And thy dear judgment out!—Go, go, my people.
Albany. My lord, I am guiltless, as I am ignorant
Of what hath mov'd you.
Lear. It may be so, my lord.—
Hear, Nature, hear; dear goddess, hear!
Suspend thy purpose, if thou didst intend
To make this creature fruitful;
Into her womb convey sterility;
Dry up in her the organs of increase,
And from her derogate body never spring
A babe to honour her! If she must teem,
Create her child of spleen, that it may live
And be a thwart disnatur'd torment to her!
Let it stamp wrinkles in her brow of youth,
With cadent tears fret channels in her cheeks,
Turn all her mother's pains and benefits
To laughter and contempt; that she may feel
How sharper than a serpent's tooth it is
To have a thankless child!—Away, away! [*Exit.*
Albany. Now, gods that we adore, whereof comes this?
Goneril. Never afflict yourself to know the cause,
But let his disposition have that scope
That dotage gives it.

Re-enter LEAR.

Lear. What, fifty of my followers at a clap!
Within a fortnight!

Albany. What 's the matter, sir?

Lear. I 'll tell thee.—Life and death! I am asham'd
That thou hast power to shake my manhood thus;
That these hot tears, which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
Th' untented woundings of a father's curse
Pierce every sense about thee!—Old fond eyes,
Beweep this cause again, I 'll pluck ye out,
And cast you, with the waters that you lose,
To temper clay.—Ha! is it come to this?
Let it be so. I have another daughter,
Who, I am sure, is kind and comfortable.
When she shall hear this of thee, with her nails
She 'll flay thy wolvish visage. Thou shalt find
That I 'll resume the shape which thou dost think
I have cast off for ever; thou shalt, I warrant thee.

[*Exeunt Lear, Kent, and Attendants.*

Goneril. Do you mark that, my lord?

Albany. I cannot be so partial, Goneril,
To the great love I bear you,—

Goneril. Pray you, content.—What, Oswald, ho!—
You, sir, more knave than fool, after your master.

Fool. Nuncle Lear, nuncle Lear, tarry; take the fool with thee.—

A fox, when one has caught her,
And such a daughter,
Should sure to the slaughter,
If my cap would buy a halter.
So the fool follows after. [*Exit.*

Goneril. This man hath had good counsel! A hundred knights!

'T is politic and safe to let him keep
At point a hundred knights; yes, that, on every dream,
Each buzz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers,
And hold our lives in mercy.—Oswald, I say!
Albany. Well, you may fear too far.
Goneril. Safer than trust too far.
Let me still take away the harms I fear,
Not fear still to be taken. I know his heart.
What he hath utter'd I have writ my sister;
If she sustain him and his hundred knights,
When I have show'd the unfitness,—

Re-enter OSWALD.

How now, Oswald!
What, have you writ that letter to my sister?
Oswald. Ay, madam.
Goneril. Take you some company, and away to horse;
Inform her full of my particular fear,
And thereto add such reasons of your own
As may compact it more. Get you gone;
And hasten your return.—[*Exit Oswald.*] No, no, my lord,
This milky gentleness and course of yours
Though I condemn not, yet, under pardon,
You are much more at task for want of wisdom
Than prais'd for harmful mildness.
Albany. How far your eyes may pierce I cannot tell;
Striving to better, oft we mar what 's well.
Goneril. Nay, then—
Albany. Well, well; the event. [*Exeunt.*

SCENE V. *Court before the Same.*

Enter LEAR, KENT, *and* Fool.

Lear. Go you before to Gloster with these letters. Acquaint my daughter no further with any thing you know than comes from her demand out of the letter. If your diligence be not speedy, I shall be there afore you.

Kent. I will not sleep, my lord, till I have delivered your letter. [*Exit.*

Fool. If a man's brains were in 's heels, were 't not in danger of kibes?

Lear. Ay, boy.

Fool. Then, I prithee, be merry; thy wit shall ne'er go slip shod.

Lear. Ha, ha, ha!

Fool. Shalt see thy other daughter will use thee kindly; for though she 's as like this as a crab 's like an apple, yet I can tell what I can tell.

Lear. What canst tell, boy?

Fool. She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' the middle on 's face?

Lear. No.

Fool. Why, to keep one's eyes of either side 's nose, that what a man cannot smell out, he may spy into.

Lear. I did her wrong—

Fool. Canst tell how an oyster makes his shell?

Lear. No.

Fool. Nor I neither; but I can tell why a snail has a house.

Lear. Why?

Fool. Why, to put 's head in; not to give it away to his daughters, and leave his horns without a case.

Lear. I will forget my nature. So kind a father!—Be my horses ready?

Fool. Thy asses are gone about 'em. The reason why the seven stars are no moe than seven is a pretty reason.

Lear. Because they are not eight?

Fool. Yes, indeed; thou wouldst make a good fool.

Lear. To take 't again perforce! Monster ingratitude!

Fool. If thou wert my fool, nuncle, I 'd have thee beaten for being old before thy time.

Lear. How 's that?

Fool. Thou shouldst not have been old till thou hadst been wise.

Lear. O, let me not be mad, not mad, sweet heaven! 41
Keep me in temper: I would not be mad!—

Enter Gentleman.

How now! are the horses ready?

Gentleman. Ready, my lord.

Lear. Come, boy.

[*Exeunt.*

I heard myself proclaim'd (iii. 3. 1).

ACT II.

SCENE I. *The Earl of Gloster's Castle.*

Enter EDMUND *and* CURAN, *meeting.*

Edmund. Save thee, Curan.

Curan. And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his duchess will be here with him this night.

Edmund. How comes that?

Curan. Nay, I know not. You have heard of the news abroad; I mean the whispered ones, for they are yet but ear-kissing arguments?

Edmund. Not I; pray you, what are they?

Curan. Have you heard of no likely wars toward, 'twixt the Dukes of Cornwall and Albany?

Edmund. Not a word.

Curan. You may do then in time. Fare you well, sir.

[*Exit.*

Edmund. The duke be here to-night? The better! best!
This weaves itself perforce into my business.
My father hath set guard to take my brother;
And I have one thing, of a queasy question,
Which I must act. Briefness and fortune, work!—
Brother, a word; descend! Brother, I say!

Enter EDGAR.

My father watches! O sir, fly this place!
Intelligence is given where you are hid;
You have now the good advantage of the night.
Have you not spoken 'gainst the Duke of Cornwall?
He 's coming hither, now, i' the night, i' the haste,
And Regan with him; have you nothing said
Upon his party 'gainst the Duke of Albany?
Advise yourself.

Edgar. I am sure on 't, not a word.

Edmund. I hear my father coming. Pardon me;
In cunning I must draw my sword upon you.
Draw; seem to defend yourself; now quit you well.
Yield! come before my father!—Light, ho, here!—
Fly, brother! Torches, torches!—So, farewell.

[*Exit Edgar.*

Some blood drawn on me would beget opinion
Of my more fierce endeavour. I have seen drunkards

Do more than this in sport.—Father, father!—
Stop, stop!—No help?

Enter GLOSTER, *and* Servants *with torches.*

Gloster. Now, Edmund, where 's the villain?

Edmund. Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand auspicious mistress.

Gloster. But where is he?

Edmund. Look, sir, I bleed.

Gloster. Where is the villain, Edmund?

Edmund. Fled this way, sir, when by no means he could—

Gloster. Pursue him, ho! Go after.—[*Exeunt some Servants.*] By no means what?

Edmund. Persuade me to the murther of your lordship;
But that I told him the revenging gods
'Gainst parricides did all the thunder bend.
Spoke with how manifold and strong a bond
The child was bound to the father;—sir, in fine,
Seeing how loathly opposite I stood
To his unnatural purpose, in fell motion
With his prepared sword he charges home
My unprovided body, lanc'd mine arm:
But when he saw my best alarum'd spirits
Bold in the quarrel's right, rous'd to the encounter,
Or whether gasted by the noise I made,
Full suddenly he fled.

Gloster. Let him fly far:
Not in this land shall he remain uncaught;
And found—dispatch. The noble duke my master,
My worthy arch and patron, comes to-night.
By his authority I will proclaim it,
That he which finds him shall deserve our thanks,
Bringing the murtherous coward to the stake;
He that conceals him, death.

Edmund. When I dissuaded him from his intent,
And found him pight to do it, with curst speech
I threaten'd to discover him; he replied:
'Thou unpossessing bastard! dost thou think,
If I would stand against thee, would the reposal
Of any trust, virtue, or worth in thee
Make thy words faith'd? No; what I should deny—
As this I would,—ay, though thou didst produce
My very character—I 'd turn it all
To thy suggestion, plot, and damned practice;
And thou must make a dullard of the world,
If they not thought the profits of my death
Were very pregnant and potential spurs
To make thee seek it.'
Gloster. Strong and fasten'd villain!
Would he deny his letter? I never got him. [*Tucket within.*
Hark, the duke's trumpets! I know not why he comes.
All ports I 'll bar; the villain shall not scape:
The duke must grant me that. Besides, his picture
I will send far and near, that all the kingdom
May have due note of him; and of my land,
Loyal and natural boy, I 'll work the means
To make thee capable.

Enter CORNWALL, REGAN, *and* Attendants.

Cornwall. How now, my noble friend! since I came hither,
Which I can call but now, I have heard strange news.
Regan. If it be true, all vengeance comes too short
Which can pursue the offender. How dost, my lord?
Gloster. O, madam, my old heart is crack'd,—it 's crack'd!
Regan. What, did my father's godson seek your life?
He whom my father nam'd? your Edgar?
Gloster. O, lady, lady, shame would have it hid!
Regan. Was he not companion with the riotous knights
That tend upon my father?

Gloster. I know not, madam.—'T is too bad, too bad.
Edmund. Yes, madam, he was of that consort.
Regan. No marvel then, though he were ill affected;
'T is they have put him on the old man's death,
To have th' expense and waste of his revenues.
I have this present evening from my sister
Been well inform'd of them, and with such cautions
That if they come to sojourn at my house,
I 'll not be there.
Cornwall. Nor I, assure thee, Regan.—
Edmund, I hear that you have shown your father
A child-like office.
Edmund. 'T was my duty, sir.
Gloster. He did bewray his practice, and receiv'd
This hurt you see, striving to apprehend him.
Cornwall. Is he pursued?
Gloster. Ay, my good lord.
Cornwall. If he be taken, he shall never more
Be fear'd of doing harm; make your own purpose,
How in my strength you please.—For you, Edmund,
Whose virtue and obedience doth this instant
So much commend itself, you shall be ours.
Natures of such deep trust we shall much need;
You we first seize on.
Edmund. I shall serve you, sir,
Truly, however else.
Gloster. For him I thank your grace.
Cornwall. You know not why we came to visit you?
Regan. Thus, out of season, threading dark-eyed night;
Occasions, noble Gloster, of some poise,
Wherein we must have use of your advice.
Our father he hath writ, so hath our sister,
Of differences, which I best thought it fit
To answer from our home; the several messengers
From hence attend dispatch. Our good old friend,

Lay comforts to your bosom, and bestow
Your needful counsel to our businesses,
Which craves the instant use.
Gloster. I serve you, madam.—
Your graces are right welcome. [*Flourish. Exeunt.*

SCENE II. *Before Gloster's Castle.*

Enter KENT *and* OSWALD, *severally.*

Oswald. Good dawning to thee, friend; art of this house?

Kent. Ay.

Oswald. Where may we set our horses?

Kent. I' the mire.

Oswald. Prithee, if thou lov'st me, tell me.

Kent. I love thee not.

Oswald. Why then I care not for thee.

Kent. If I had thee in Lipsbury pinfold, I would make thee care for me.

Oswald. Why dost thou use me thus? I know thee not.

Kent. Fellow, I know thee. 11

Oswald. What dost thou know me for?

Kent. A knave; a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave; a lily-livered, action-taking, whoreson, glass-gazing, superserviceable, finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch; one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition. 21

Oswald. Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

Kent. What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days ago since I tripped up thy heels, and beat thee before the king? Draw, you rogue!

for, though it be night, yet the moon shines; I 'll make a sop o' the moonshine of you; you whoreson cullionly barber-monger, draw.

Oswald. Away! I have nothing to do with thee.

Kent. Draw, you rascal! You come with letters against the king, and take vanity the puppet's part against the royalty of her father. Draw, you rogue, or I 'll so carbonado your shanks! draw, you rascal! come your ways!

Oswald. Help, ho! murther! help!

Kent. Strike, you slave! stand, rogue, stand! you neat slave, strike! [*Beating him.*

Oswald. Help, ho! murther! murther!

Enter EDMUND, *with his rapier drawn.*

Edmund. How now! What 's the matter? [*Parting them.*

Kent. With you, goodman boy, if you please; come, I 'll flesh ye! come on, young master!

Enter CORNWALL, REGAN, GLOSTER, *and* Servants.

Gloster. Weapons! arms! What 's the matter here?

Cornwall. Keep peace, upon your lives!
He dies that strikes again! What is the matter?

Regan. The messengers from our sister and the king?

Cornwall. What is your difference? speak.

Oswald. I am scarce in breath, my lord.

Kent. No marvel, you have so bestirred your valour. You cowardly rascal, nature disclaims in thee; a tailor made thee.

Cornwall. Thou art a strange fellow; a tailor make a man?

Kent. Ay, a tailor, sir; a stone-cutter or a painter could not have made him so ill, though they had been but two hours o' the trade.

Cornwall. Speak yet, how grew your quarrel?

Oswald. This ancient ruffian, sir, whose life I have spared at suit of his grey beard,—

Kent. Thou whoreson zed! thou unnecessary letter!—My lord, if you will give me leave, I will tread this unbolted villain into mortar, and daub the wall of a jakes with him. —Spare my grey beard, you wagtail?

Cornwall. Peace, sirrah!—
You beastly knave, know you no reverence?

Kent. Yes, sir; but anger hath a privilege.

Cornwall. Why art thou angry?

Kent. That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these,
Like rats, oft bite the holy cords a-twain
Which are too intrinse t' unloose; smooth every passion
That in the natures of their lords rebel,
Being oil to fire, snow to the colder moods;
Renege, affirm, and turn their halcyon beaks
With every gale and vary of their masters,
Knowing nought, like dogs, but following.
A plague upon your epileptic visage!
Smile you my speeches, as I were a fool?
Goose, if I had you upon Sarum plain,
I 'd drive ye cackling home to Camelot.

Cornwall. What, art thou mad, old fellow?

Gloster. How fell you out? say that.

Kent. No contraries hold more antipathy
Than I and such a knave.

Cornwall. Why dost thou call him knave? What is his fault?

Kent. His countenance likes me not.

Cornwall. No more, perchance, does mine, nor his, nor hers.

Kent. Sir, 't is my occupation to be plain;
I have seen better faces in my time
Than stands on any shoulder that I see
Before me at this instant.

Cornwall. This is some fellow,

Who, having been prais'd for bluntness, doth affect
A saucy roughness, and constrains the garb
Quite from his nature; he cannot flatter, he,—
An honest mind and plain,—he must speak truth!
An they will take it, so; if not, he 's plain.
These kind of knaves I know, which in this plainness
Harbour more craft and more corrupter ends
Than twenty silly-ducking observants
That stretch their duties nicely.

Kent. Sir, in good sooth, in sincere verity,
Under the allowance of your great aspect,
Whose influence, like the wreath of radiant fire
On flickering Phœbus' front,—

Cornwall. What mean'st by this?

Kent. To go out of my dialect, which you discommend so much. I know, sir, I am no flatterer: he that beguiled you in a plain accent was a plain knave; which for my part I will not be, though I should win your displeasure to entreat me to 't.

Cornwall. What was the offence you gave him?

Oswald. I never gave him any.
It pleas'd the king his master very late
To strike at me, upon his misconstruction;
When he, compact, and flattering his displeasure,
Tripp'd me behind; being down, insulted, rail'd,
And put upon him such a deal of man,
That worthied him, got praises of the king
For him attempting who was self-subdued;
And in the fleshment of this dread exploit
Drew on me here again.

Kent. None of these rogues and cowards
But Ajax is their fool.

Cornwall. Fetch forth the stocks!—
You stubborn ancient knave, you reverend braggart,
We 'll teach you—

Kent. Sir, I am too old to learn;
Call not your stocks for me. I serve the king,
On whose employment I was sent to you.
You shall do small respect, show too bold malice
Against the grace and person of my master,
Stocking his messenger.

Cornwall. Fetch forth the stocks! As I have life and honour,
There shall he sit till noon.

Regan. Till noon! till night, my lord; and all night too.

Kent. Why, madam, if I were your father's dog,
You should not use me so.

Regan. Sir, being his knave, I will.

Cornwall. This is a fellow of the self-same colour
Our sister speaks of.—Come, bring away the stocks!

[*Stocks brought out.*

Gloster. Let me beseech your grace not to do so.
His fault is much, and the good king his master
Will check him for 't; your purpos'd low correction
Is such as basest and contemned'st wretches
For pilferings and most common trespasses
Are punish'd with. The king must take it ill,
That he, so slightly valued in his messenger,
Should have him thus restrain'd.

Cornwall. I 'll answer that.

Regan. My sister may receive it much more worse,
To have her gentleman abus'd, assaulted,
For following her affairs.—Put in his legs.

[*Kent is put in the stocks.*

Come, my lord, away. [*Exeunt all but Gloster and Kent.*

Gloster. I am sorry for thee, friend; 't is the duke's pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd nor stopp'd. I 'll entreat for thee.

Kent. Pray, do not, sir. I have watch'd and travell'd hard:

Some time I shall sleep out, the rest I 'll whistle.
A good man's fortune may grow out at heels.
Give you good morrow!

Gloster. [*Aside*] The duke 's to blame in this; 't will be ill taken. [*Exit.*

Kent. Good king, that must approve the common saw,
Thou out of heaven's benediction comest
To the warm sun!
Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter! Nothing almost sees miracles
But misery. I know 't is from Cordelia,
Who hath most fortunately been inform'd
Of my obscured course; and shall find time
From this enormous state, seeking to give
Losses their remedies. All weary and o'er-watch'd,
Take vantage, heavy eyes, not to behold
This shameful lodging.
Fortune, good night: smile once more; turn thy wheel!

[*Sleeps.*

Scene III. *A Part of the Heath.*

Enter Edgar.

Edgar. I heard myself proclaim'd;
And by the happy hollow of a tree
Escap'd the hunt. No port is free; no place,
That guard and most unusual vigilance
Does not attend my taking. Whiles I may scape
I will preserve myself, and am bethought
To take the basest and most poorest shape
That ever penury, in contempt of man,
Brought near to beast; my face I 'll grime with filth,
Blanket my loins, elf all my hair in knots,
And with presented nakedness outface
The winds and persecutions of the sky.

The country gives me proof and precedent
Of Bedlam beggars, who with roaring voices
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary;
And with this horrible object, from low farms,
Poor pelting villages, sheep-cotes and mills,
Sometime with lunatic bans, sometime with prayers,
Enforce their charity. Poor Turlygod! poor Tom!
That 's something yet; Edgar I nothing am. [*Exit.*

Scene IV. *Before Gloster's Castle.*

Kent *in the Stocks.* *Enter* Lear, Fool, *and* Gentleman.

Lear. 'T is strange that they should so depart from home,
And not send back my messenger.

Gentleman. As I learn'd,
The night before there was no purpose in them
Of this remove.

Kent. Hail to thee, noble master!

Lear. Ha!
Mak'st thou this shame thy pastime?

Kent. No, my lord.

Fool. Ha, ha! he wears cruel garters. Horses are tied by the heads, dogs and bears by the neck, monkeys by the loins, and men by the legs; when a man 's over-lusty at legs, then he wears wooden nether-stocks.

Lear. What 's he that hath so much thy place mistook
To set thee here?

Kent. It is both he and she,
Your son and daughter.

Lear. No.

Kent. Yes.

Lear. No, I say.

Kent. I say, yea.

Lear. No, no, they would not.

Kent. Yes, they have.
Lear. By Jupiter, I swear, no!
Kent. By Juno, I swear, ay!
Lear. They durst not do 't;
They could not, would not do 't; 't is worse than murther
To do upon respect such violent outrage.
Resolve me with all modest haste which way
Thou mightst deserve, or they impose, this usage,
Coming from us.
Kent. My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that show'd
My duty kneeling, came there a reeking post,
Stew'd in his haste, half breathless, panting forth
From Goneril his mistress salutations;
Deliver'd letters, spite of intermission,
Which presently they read: on whose contents
They summon'd up their meiny, straight took horse,
Commanded me to follow and attend
The leisure of their answer, gave me cold looks:
And meeting here the other messenger,
Whose welcome I perceiv'd had poison'd mine —
Being the very fellow which of late
Display'd so saucily against your highness—
Having more man than wit about me, drew:
He rais'd the house with loud and coward cries.
Your son and daughter found this trespass worth
The shame which here it suffers.
Fool. Winter 's not gone yet, if the wild geese fly that way.
Fathers that wear rags
Do make their children blind;
But fathers that bear bags
Shall see their children kind.—
But, for all this, thou shalt have as many dolours for thy daughters as thou canst tell in a year.

Lear. O, how this mother swells up toward my heart!
Hysterica passio, down, thou climbing sorrow,
Thy element 's below!—Where is this daughter?

Kent. With the earl, sir, here within.

Lear. Follow me not; stay here. [*Exit.*

Gentleman. Made you no more offence but what you speak of?

Kent. None.—
How chance the king comes with so small a number?

Fool. An thou hadst been set i' the stocks for that question, thou 'dst well deserved it.

Kent Why, fool?

Fool. We 'll set thee to school to an ant, to teach thee there 's no labouring i' the winter. All that follow their noses are led by their eyes but blind men; and there 's not a nose among twenty but can smell him that 's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following it; but the great one that goes upward, let him draw thee after. When a wise man gives the better counsel, give me mine again; I would have none but knaves follow it, since a fool gives it.

That sir which serves and seeks for gain,
And follows but for form,
Will pack when it begins to rain,
And leave thee in the storm.
But I will tarry; the fool will stay,
And let the wise man fly:
The knave turns fool that runs away;
The fool no knave, perdy.

Kent. Where learned you this, fool?

Fool. Not i' the stocks, fool!

Re-enter LEAR, *with* GLOSTER.

Lear. Deny to speak with me? They are sick? they are weary?

They have travell'd all the night? Mere fetches,
The images of revolt and flying off.
Fetch me a better answer.
Gloster. My dear lord,
You know the fiery quality of the duke;
How unremovable and fix'd he is
In his own course.
Lear. Vengeance! plague! death! confusion!
Fiery? what quality? Why, Gloster, Gloster,
I 'd speak with the Duke of Cornwall and his wife.
Gloster. Well, my good lord, I have inform'd them so.
Lear. Inform'd them! Dost thou understand me, man?
Gloster. Ay, my good lord.
Lear. The king would speak with Cornwall; the dear father
Would with his daughter speak, commands her service.
Are they inform'd of this? My breath and blood!
Fiery? the fiery duke? Tell the hot duke that—
No, but not yet; may be he is not well.
Infirmity doth still neglect all office
Whereto our health is bound; we are not ourselves
When nature being oppress'd commands the mind
To suffer with the body. I 'll forbear;
And am fallen out with my more headier will,
To take the indispos'd and sickly fit
For the sound man.—Death on my state! wherefore
Should he sit here? This act persuades me
That this remotion of the duke and her
Is practice only. Give me my servant forth.
Go tell the duke and 's wife I 'd speak with them,
Now, presently; bid them come forth and hear me,
Or at their chamber-door I 'll beat the drum
Till it cry sleep to death.
Gloster. I would have all well betwixt you. [*Exit.*
Lear. O me, my heart, my rising heart! But, down!

Fool. Cry to it, nuncle, as the cockney did to the eels when she put 'em i' the paste alive; she knapped 'em o' the coxcombs with a stick, and cried 'Down, wantons, down!' 'T was her brother that, in pure kindness to his horse, buttered his hay.

Re-enter GLOSTER, *with* CORNWALL, REGAN, *and* Servants.

Lear. Good morrow to you both.

Cornwall. Hail to your grace!

[*Kent is set at liberty.*

Regan. I am glad to see your highness.

Lear. Regan, I think you are; I know what reason
I have to think so: if thou shouldst not be glad,
I would divorce me from thy mother's tomb,
Sepulchring an adulteress.—[*To Kent*] O, are you free?
Some other time for that.—Beloved Regan,
Thy sister 's naught. O Regan, she hath tied
Sharp-tooth'd unkindness, like a vulture, here!

[*Points to his heart.*

I can scarce speak to thee; thou 'lt not believe
With how deprav'd a quality—O Regan!

Regan. I pray you, sir, take patience; I have hope
You less know how to value her desert
Than she to scant her duty.

Lear. Say, how is that?

Regan. I cannot think my sister in the least
Would fail her obligation; if, sir, perchance
She have restrain'd the riots of your followers,
'T is on such ground and to such wholesome end
As clears her from all blame.

Lear. My curses on her!

Regan. O, sir, you are old;
Nature in you stands on the very verge
Of her confine: you should be rul'd and led
By some discretion that discerns your state

Better than you yourself. Therefore I pray you
That to our sister you do make return;
Say you have wrong'd her, sir.
Lear. Ask her forgiveness?
Do you but mark how this becomes the house:
'Dear daughter, I confess that I am old;
Age is unnecessary: on my knees I beg
That you 'll vouchsafe me raiment, bed, and food.'
Regan. Good sir, no more; these are unsightly tricks.
Return you to my sister.
Lear. Never, Regan!
She hath abated me of half my train,
Look'd black upon me, strook me with her tongue,
Most serpent-like, upon the very heart.
All the stor'd vengeances of heaven fall
On her ingrateful top! Strike her young bones,
You taking airs, with lameness!
Cornwall. Fie, sir, fie!
Lear. You nimble lightnings, dart your blinding flames
Into her scornful eyes! Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride!
Regan. O the blest gods! so will you wish on me,
When the rash mood is on.
Lear. No, Regan, thou shalt never have my curse;
Thy tender-hefted nature shall not give
Thee o'er to harshness. Her eyes are fierce, but thine
Do comfort and not burn. 'T is not in thee
To grudge my pleasures, to cut off my train,
To bandy hasty words, to scant my sizes,
And in conclusion to oppose the bolt
Against my coming in: thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude;
Thy half o' the kingdom hast thou not forgot,
Wherein I thee endow'd.

Regan. Good sir, to the purpose.
Lear. Who put my man i' the stocks? [*Tucket within.*
Cornwall. What trumpet 's that?
Regan. I know 't,—my sister's; this approves her letter,
That she would soon be here.—

Enter OSWALD.

Is your lady come?
Lear. This is a slave, whose easy-borrow'd pride
Dwells in the fickle grace of her he follows.—
Out, varlet, from my sight!
Cornwall. What means your grace?
Lear. Who stock'd my servant?—Regan, I have good hope
Thou didst not know on 't.—Who comes here?

Enter GONERIL.

O heavens,
If you do love old men, if your sweet sway
Allow obedience, if yourselves are old,
Make it your cause; send down, and take my part!—
Art not asham'd to look upon this beard?—
O Regan, will you take her by the hand?
Goneril. Why not by the hand, sir? How have I offended?
All 's not offence that indiscretion finds
And dotage terms so.
Lear. O sides, you are too tough;
Will you yet hold?—How came my man i' the stocks?
Cornwall. I set him there, sir; but his own disorders
Deserv'd much less advancement.
Lear. You! did you?
Regan. I pray you, father, being weak, seem so.
If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me;

I am now from home, and out of that provision
Which shall be needful for your entertainment.
Lear. Return to her, and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity o' the air,
To be a comrade with the wolf and owl.—
Necessity's sharp pinch!—Return with her?
Why, the hot-blooded France, that dowerless took
Our youngest born, I could as well be brought
To knee his throne, and, squire-like, pension beg
To keep base life afoot. Return with her?
Persuade me rather to be slave and sumpter
To this detested groom. [*Pointing at Oswald.*
Goneril. At your choice, sir.
Lear. I prithee, daughter, do not make me mad.
I will not trouble thee, my child; farewell.
We 'll no more meet, no more see one another.
But yet thou art my flesh, my blood, my daughter;
Or rather a disease that 's in my flesh,
Which I must needs call mine; thou art a boil,
A plague-sore, an embossed carbuncle,
In my corrupted blood. But I 'll not chide thee;
Let shame come when it will, I do not call it:
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove.
Mend when thou canst; be better at thy leisure.
I can be patient; I can stay with Regan,
I and my hundred knights.
Regan. Not altogether so;
I look'd not for you yet, nor am provided
For your fit welcome. Give ear, sir, to my sister;
For those that mingle reason with your passion
Must be content to think you old, and so—
But she knows what she does.
Lear. Is this well spoken?

Regan. I dare avouch it, sir. What, fifty followers?
Is it not well? What should you need of more?
Yea, or so many, sith that both charge and danger
Speak 'gainst so great a number? How, in one house,
Should many people under two commands
Hold amity? 'T is hard, almost impossible.
Goneril. Why might not you, my lord, receive attendance
From those that she calls servants or from mine?
Regan. Why not, my lord? If then they chanc'd to slack ye,
We could control them. If you will come to me,—
For now I spy a danger,—I entreat you
To bring but five and twenty; to no more
Will I give place or notice.
Lear. I gave you all—
Regan. And in good time you gave it.
Lear. Made you my guardians, my depositaries;
But kept a reservation to be follow'd
With such a number. What, must I come to you
With five and twenty, Regan? said you so?
Regan. And speak 't again, my lord; no more with me.
Lear. Those wicked creatures yet do look well-favour'd,
When others are more wicked; not being the worst
Stands in some rank of praise. [*To Goneril*] I 'll go with thee;
Thy fifty yet doth double five and twenty,
And thou art twice her love.
Goneril. Hear me, my lord;
What need you five and twenty, ten, or five,
To follow in a house where twice so many
Have a command to tend you?
Regan. What need one?
Lear. O, reason not the need; our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs,

Man's life is cheap as beast's. Thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But for true need—
You heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both.
If it be you that stirs these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger,
And let not women's weapons, water-drops,
Stain my man's cheeks! —No, you unnatural hags,
I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not; but they shall be
The terrors of the earth. You think I 'll weep:
No, I 'll not weep.
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,
Or ere I 'll weep.—O fool, I shall go mad!

[*Exeunt Lear, Gloster, Kent, and Fool.*

Storm and tempest.

Cornwall. Let us withdraw; 't will be a storm.

Regan. This house is little; the old man and 's people
Cannot be well bestow'd.

Goneril. 'T is his own blame; hath put himself from rest,
And must needs taste his folly.

Regan. For his particular, I 'll receive him gladly,
But not one follower.

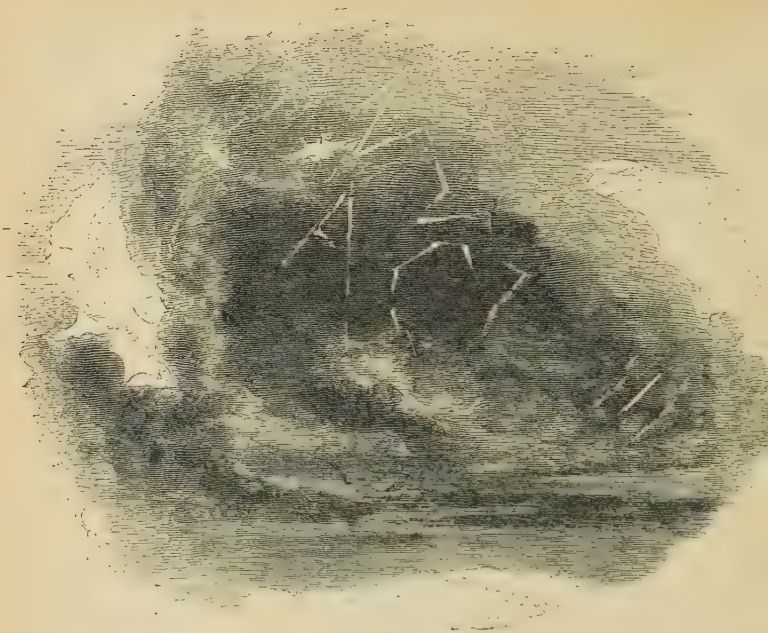
Goneril. So am I purpos'd.
Where is my lord of Gloster?

Cornwall. Follow'd the old man forth; he is return'd.

Re-enter GLOSTER.

Gloster. The king is in high rage.

Cornwall. Whither is he going?
Gloster. He calls to horse, but will I know not whither.
Cornwall. 'T is best to give him way; he leads himself.
Goneril. My lord, entreat him by no means to stay.
Gloster. Alack! the night comes on, and the high winds
Do sorely ruffle; for many miles about
There 's scarce a bush.
Regan. O, sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters. Shut up your doors.
He is attended with a desperate train;
And what they may incense him to, being apt
To have his ear abus'd, wisdom bids fear.
Cornwall. Shut up your doors, my lord; 't is a wild night:
My Regan counsels well. Come out o' the storm.
[*Exeunt.*



ACT III.

Scene I. *A Heath.*

Storm still. Enter Kent *and a* Gentleman, *meeting.*

Kent. Who 's there, besides foul weather?

Gentleman. One minded like the weather, most unquietly.

Kent. I know you. Where 's the king?

Gentleman. Contending with the fretful elements;
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,
That things might change or cease; tears his white hair,
Which the impetuous blasts, with eyeless rage,
Catch in their fury, and make nothing of;

Strives in his little world of man to out-scorn
The to-and-fro-conflicting wind and rain.
This night, wherein the cub-drawn bear would couch,
The lion and the belly-pinched wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all.

Kent. But who is with him?

Gentleman. None but the fool, who labours to outjest
His heart-strook injuries.

Kent. Sir, I do know you,
And dare, upon the warrant of my note,
Commend a dear thing to you. There is division,
Although as yet the face of it is cover'd
With mutual cunning, 'twixt Albany and Cornwall;
Who have—as who have not, that their great stars
Thron'd and set high?—servants, who seem no less,
Which are to France the spies and speculations
Intelligent of our state. What hath been seen,
Either in snuffs and packings of the dukes,
Or the hard rein which both of them have borne
Against the old kind king, or something deeper,
Whereof perchance these are but furnishings,—
But, true it is, from France there comes a power
Into this scatter'd kingdom; who already,
Wise in our negligence, have secret feet
In some of our best ports, and are at point
To show their open banner. Now to you;
If on my credit you dare build so far
To make your speed to Dover, you shall find
Some that will thank you, making just report
Of how unnatural and bemadding sorrow
The king hath cause to plain.
I am a gentleman of blood and breeding,
And from some knowledge and assurance offer
This office to you.

Gentleman. I will talk further with you.
Kent. No, do not.
For confirmation that I am much more
Than my out-wall, open this purse and take
What it contains. If you shall see Cordelia,—
As fear not but you shall,—show her this ring;
And she will tell you who that fellow is
That yet you do not know. Fie on this storm!
I will go seek the king.
Gentleman. Give me your hand; 50
Have you no more to say?
Kent. Few words, but, to effect, more than all yet:
That, when we have found the king,—in which your pain
That way, I 'll this,—he that first lights on him
Holla the other. [*Exeunt severally.*

SCENE II. *Another Part of the Heath. Storm still.*
Enter LEAR *and* Fool.

Lear. Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick rotundity o' the world!
Crack nature's moulds, all germens spill at once
That make ingrateful man! 9
Fool. O nuncle, court holy-water in a dry house is better than this rain-water out o' door. Good nuncle, in; ask thy daughters' blessing: here 's a night pities neither wise men nor fools.
To Lear. Rumble thy bellyful! Spit, fire! spout, rain!
Nor rain, wind, thunder, fire, are my daughters.
Catex not you, you elements, with unkindness;

I never gave you kingdom, call'd you children,
You owe me no subscription: then let fall
Your horrible pleasure; here I stand, your slave,
A poor, infirm, weak, and despis'd old man.
But yet I call you servile ministers,
That will with two pernicious daughters join
Your high-engender'd battles 'gainst a head
So old and white as this. O! O! 't is foul!

Fool. He that has a house to put 's head in has a good head-piece.

The man that makes his toe
What he his heart should make
Shall of a corn cry woe,
And turn his sleep to wake.

For there was never yet fair woman but she made mouths in a glass.

Lear. No, I will be the pattern of all patience;
I will say nothing.

Enter KENT.

Kent. Who 's there?

Fool. Marry, here 's a wise man and a fool.

Kent. Alas, sir, are you here? Things that love night
Love not such nights as these; the wrathful skies
Gallow the very wanderers of the dark,
And make them keep their caves. Since I was man,
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard; man's nature cannot carry
The affliction nor the fear.

Lear. Let the great gods,
That keep this dreadful pudder o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes,
Unwhipp'd of justice. Hide thee, thou bloody hand,

Thou perjur'd, and thou simular of virtue
That art incestuous. Caitiff, to pieces shake,
That under covert and convenient seeming
Has practis'd on man's life. Close pent-up guilts,
Rive your concealing continents and cry
These dreadful summoners grace. I am a man
More sinn'd against than sinning.

Kent. Alack, bare-headed!
Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tempest.
Repose you there, while I to this hard house—
More harder than the stones whereof 't is rais'd,
Which even but now, demanding after you,
Denied me to come in—return, and force
Their scanted courtesy.

Lear. My wits begin to turn.—
Come on, my boy; how dost, my boy? art cold?
I am cold myself.—Where is this straw, my fellow?—
The art of our necessities is strange,
That can make vile things precious.—Come, your hovel.—
Poor fool and knave, I have one part in my heart
That 's sorry yet for thee.

Fool. [Sings] *He that has and a little tiny wit,*
With hey, ho, the wind and the rain,
Must make content with his fortunes fit,
For the rain it raineth every day.

Lear. True, boy.—Come, bring us to this hovel.
[*Exeunt Lear and Kent.*

Fool. I 'll speak a prophecy ere I go:
When priests are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailors' tutors;
No heretics burn'd, but wenches' suitors;
When every case in law is right;
No squire in debt, nor no poor knight;

When slanders do not live in tongues,
Nor cutpurses come not to throngs;
Then shall the realm of Albion
Come to great confusion:
Then comes the time, who lives to see 't,
That going shall be us'd with feet.
This prophecy Merlin shall make; for I live before his time.
[*Exit.*

Scene III. *Gloster's Castle.*

Enter Gloster *and* Edmund.

Gloster. Alack, alack, Edmund, I like not this unnatural dealing. When I desired their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of perpetual displeasure, neither to speak of him, entreat for him, or any way sustain him.

Edmund. Most savage and unnatural!

Gloster. Go to; say you nothing. There 's a division between the dukes, and a worse matter than that. I have received a letter this night; 't is dangerous to be spoken; I have locked the letter in my closet. These injuries the king now bears will be revenged home; there is part of a power already footed: we must incline to the king. I will look him, and privily relieve him; go you and maintain talk with the duke, that my charity be not of him perceived. If he ask for me, I am ill and gone to bed. If I die for it, as no less is threatened me, the king my old master must be relieved. There is strange things toward, Edmund; pray you, be careful. [*Exit.*

Edmund. This courtesy, forbid thee, shall the duke
Instantly know, and of that letter too.
This seems a fair deserving, and must draw me
That which my father loses,—no less than all.
The younger rises when the old doth fall. [*Exit.*

SCENE IV. *The Heath. Before a Hovel.*

Enter LEAR, KENT, *and* Fool.

Kent. Here is the place, my lord; good my lord, enter.
The tyranny of the open night 's too rough
For nature to endure. [*Storm still.*

Lear. Let me alone.

Kent. Good my lord, enter here.

Lear. Wilt break my heart?

Kent. I had rather break mine own. Good my lord, enter.

Lear. Thou think'st 't is much that this contentious storm
Invades us to the skin: so 't is to thee;
But where the greater malady is fix'd,
The lesser is scarce felt. Thou 'dst shun a bear;
But if thy flight lay toward the roaring sea,
Thou 'dst meet the bear i' the mouth. When the mind 's free
The body 's delicate; the tempest in my mind
Doth from my senses take all feeling else
Save what beats there. Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to 't? But I will punish home.
No, I will weep no more. In such a night
To shut me out! Pour on; I will endure.
In such a night as this! O Regan, Goneril!
Your old kind father, whose frank heart gave all,—
O, that way madness lies! let me shun that;
No more of that!

Kent. Good my lord, enter here.

Lear. Prithee, go in thyself; seek thine own ease.
This tempest will not give me leave to ponder
On things would hurt me more. But I 'll go in.—
In, boy; go first.—You houseless poverty,—
Nay, get thee in. I 'll pray, and then I 'll sleep.—
[*Fool goes in.*

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your loop'd and window'd raggedness, defend you
From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them
And show the heavens more just.

Edgar. [*Within*] Fathom and half, fathom and half! Poor Tom! [*The Fool runs out from the hovel.*

Fool. Come not in here, nuncle, here 's a spirit. Help me, help me!

Kent. Give me thy hand.—Who 's there?

Fool. A spirit, a spirit! he says his name 's poor Tom.

Kent. What art thou that dost grumble there i' the straw? Come forth.

Enter EDGAR *disguised as a madman.*

Edgar. Away! the foul fiend follows me! Through the sharp hawthorn blow the winds. Hum! go to thy bed, and warm thee.

Lear. Didst thou give all to thy daughters? And art thou come to this?

Edgar. Who gives any thing to poor Tom? whom the foul fiend hath led through fire and through flame, through ford and whirlpool, o'er bog and quagmire; that hath laid knives under his pillow, and halters in his pew; set ratsbane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inched bridges, to course his own shadow for a traitor. Bless thy five wits! Tom 's a-cold. O, do de, do de, do de. Bless thee from whirlwinds, star-blasting, and taking! Do poor Tom some charity, whom the foul fiend vexes. There could I have him now, and there, and there again, and there. [*Storm still.*

Lear. What, have his daughters brought him to this pass?—
Couldst thou save nothing? Wouldst thou give 'em all?

Fool. Nay, he reserved a blanket, else we had been all shamed.

Lear. Now, all the plagues that in the pendulous air
Hang fated o'er men's faults light on thy daughters!

Kent. He hath no daughters, sir.

Lear. Death, traitor! nothing could have subdued nature
To such a lowness but his unkind daughters.
Is it the fashion that discarded fathers
Should have thus little mercy on their flesh?
Judicious punishment! 't was this flesh begot
Those pelican daughters.

Edgar. Pillicock sat on Pillicock-hill;
Halloo, halloo, loo, loo!

Fool. This cold night will turn us all to fools and madmen.

Edgar. Take heed o' the foul fiend; obey thy parents; keep thy word justly; swear not; commit not with man's sworn spouse; set not thy sweet heart on proud array. Tom 's a-cold.

Lear. What hast thou been?

Edgar. A serving-man, proud in heart and mind; that curled my hair, wore gloves in my cap, swore as many oaths as I spake words, and broke them in the sweet face of heaven; one that slept in the contriving of lust and waked to do it. Wine loved I deeply, dice dearly, and in woman out-paramoured the Turk; false of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes nor the rustling of silks betray thy poor heart to woman. Keep thy foot out of brothels, thy pen from lenders' books, and defy the foul fiend.—Still through the hawthorn blows the cold wind; says suum, mun, nonny. Dolphin my boy, boy, sessa! let him trot by. [*Storm still.*

Lear. Thou wert better in thy grave than to answer with thy uncovered body this extremity of the skies. Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha! here 's three on 's are sophisticated! Thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings! come, unbutton here. 102

Fool. Prithee, nuncle, be contented; 't is a naughty night to swim in. Now a little fire in a wide field were like an old lecher's heart, a small spark, all the rest on 's body cold. Look, here comes a walking fire.

Edgar. This is the foul Flibbertigibbet. He begins at curfew and walks at first cock; he gives the web and the pin, squints the eye, and makes the hare-lip; mildews the white wheat and hurts the poor creature of earth. 110

Saint Withold footed thrice the old;
He met the nightmare and her nine-fold;
Bid her alight,
And her troth plight,
And, aroint thee, witch, aroint thee!

Enter GLOSTER, *with a torch.*

Kent. How fares your grace?

Lear. What 's he?

Kent. Who 's there? What is 't you seek?

Gloster. What are you there? Your names? 119

Edgar. Poor Tom, that eats the swimming frog, the toad, the tadpole, the wall-newt and the water; that in the fury of his heart, when the foul fiend rages, eats cow-dung for sallets; swallows the old rat and the ditch-dog; drinks the green mantle of the standing pool; who is whipped from tithing to tithing, and stocked, punished, and imprisoned; who hath three suits to his back, six shirts to his body;

Horse to ride, and weapon to wear;

But mice and rats and such small deer
Have been Tom's food for seven long year.
Beware my follower.—Peace, Smulkin! peace, thou fiend!

Gloster. What, hath your grace no better company?

Edgar. The prince of darkness is a gentleman; Modo he 's called, and Mahu.

Gloster. Our flesh and blood, my lord, is grown so vile,
That it doth hate what gets it.

Edgar. Poor Tom 's a-cold.

Gloster. Go in with me; my duty cannot suffer
To obey in all your daughters' hard commands.
Though their injunction be to bar my doors
And let this tyrannous night take hold upon you,
Yet have I ventured to come seek you out,
And bring you where both fire and food is ready.

Lear. First let me talk with this philosopher.—
What is the cause of thunder?

Kent. Good my lord, take his offer; go into the house.

Lear. I 'll talk a word with this same learned Theban.—
What is your study?

Edgar. How to prevent the fiend and to kill vermin.

Lear. Let me ask you one word in private.

Kent. Importune him once more to go, my lord;
His wits begin to unsettle.

Gloster. Canst thou blame him?

[*Storm still.*

His daughters seek his death. Ah, that good Kent!
He said it would be thus, poor banish'd man!
Thou say'st the king grows mad; I 'll tell thee, friend,
I am almost mad myself. I had a son,
Now outlaw'd from my blood; he sought my life,
But lately, very late. I lov'd him, friend,
No father his son dearer; true to tell thee,
The grief hath craz'd my wits. What a night 's this!—
I do beseech your grace,—

Lear. O, cry you mercy, sir.—
Noble philosopher, your company.
Edgar. Tom 's a-cold.
Gloster. In, fellow, there, into the hovel; keep thee warm.
Lear. Come, let 's in all.
Kent. This way, my lord.
Lear. With him;
I will keep still with my philosopher.
Kent. Good my lord, soothe him; let him take the fellow.
Gloster. Take him you on.
Kent. Sirrah, come on; go along with us.
Lear. Come, good Athenian.
Gloster. No words, no words; hush!
Edgar. *Child Rowland to the dark tower came;*
His word was still,—Fie, foh, and fum,
I smell the blood of a British man. [*Exeunt.*

Scene V. *Gloster's Castle.*

Enter Cornwall *and* Edmund.

Cornwall. I will have my revenge ere I depart his house.
Edmund. How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.
Cornwall. I now perceive, it was not altogether your brother's evil disposition made him seek his death, but a provoking merit, set a-work by a reprovable badness in himself.
Edmund. How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector!
Cornwall. Go with me to the duchess.
Edmund. If the matter of this paper be certain, you have mighty business in hand.
Cornwall. True or false, it hath made thee earl of Gloster. Seek out where thy father is, that he may be ready for our apprehension.

Edmund. [*Aside*] If I find him comforting the king, it will stuff his suspicion more fully.—I will persever in my course of loyalty, though the conflict be sore between that and my blood.

Cornwall. I will lay trust upon thee, and thou shalt find a dearer father in my love. [*Exeunt.*

SCENE VI. *A Chamber in a Farmhouse adjoining the Castle.*

Enter GLOSTER, LEAR, KENT, Fool, *and* EDGAR.

Gloster. Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can; I will not be long from you.

Kent. All the power of his wits have given way to his impatience. The gods reward your kindness! [*Exit Gloster.*

Edgar. Frateretto calls me, and tells me Nero is an angler in the lake of darkness.—Pray, innocent, and beware the foul fiend.

Fool. Prithee, nuncle, tell me whether a madman be a gentleman or a yeoman?

Lear. A king, a king!

Fool. No, he 's a yeoman that has a gentleman to his son; for he 's a mad yeoman that sees his son a gentleman before him.

Lear. To have a thousand with red burning spits
Come hizzing in upon 'em,—

Edgar. The foul fiend bites my back.

Fool. He 's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.

Lear. It shall be done; I will arraign them straight.—
[*To Edgar*] Come, sit thou here, most learned justicer.—
[*To the Fool*] Thou, sapient sir, sit here.—Now, you she foxes!

Edgar. Look, where he stands and glares! Wantest thou eyes at trial, madam?

Come o'er the bourn, Bessy, to me.

Fool. *Her boat hath a leak,*
And she must not speak
Why she dares not come over to thee.

Edgar. The foul fiend haunts poor Tom in the voice of a nightingale. Hoppedance cries in Tom's belly for two white herring. Croak not, black angel; I have no food for thee.

Kent. How do you, sir? Stand you not so amaz'd. Will you lie down and rest upon the cushions?

Lear. I 'll see their trial first.—Bring in their evidence.—[*To Edgar*] Thou robed man of justice, take thy place,—[*To the Fool*] And thou, his yoke-fellow of equity, Bench by his side.—[*To Kent*] You are o' the commission. Sit you too.

Edgar. Let us deal justly.

Sleepest or wakest thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin mouth,
Thy sheep shall take no harm.

Pur! the cat is gray.

Lear. Arraign her first; 't is Goneril. I here take my oath before this honourable assembly, she kicked the poor king her father.

Fool. Come hither, mistress. Is your name Goneril?

Lear. She cannot deny it.

Fool. Cry you mercy, I took you for a joint-stool.

Lear. And here 's another, whose warp'd looks proclaim What store her heart is made on.—Stop her there! Arms, arms, sword, fire! Corruption in the place! False justicer, why hast thou let her scape?

Edgar. Bless thy five wits!

Kent. O pity!—Sir, where is the patience now, That you so oft have boasted to retain?

Edgar. [*Aside*] My tears begin to take his part so much, They mar my counterfeiting.

Lear. The little dogs and all,
Tray, Blanch, and Sweetheart, see, they bark at me.

Edgar. Tom will throw his head at them.—Avaunt, you curs!

Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel grim,
Hound or spaniel, brach or lym,
Or bobtail tike or trundle-tail,
Tom will make him weep and wail;
For, with throwing thus my head,
Dogs leap'd the hatch, and all are fled.

Do de, de, de. Sessa! Come, march to wakes and fairs and market-towns. Poor Tom, thy horn is dry.

Lear. Then let them anatomize Regan; see what breeds about her heart. Is there any cause in nature that makes these hard hearts?—[*To Edgar*] You, sir, I entertain for one of my hundred; only I do not like the fashion of your garments. You will say they are Persian; but let them be changed.

Kent. Now, good my lord, lie here and rest awhile.

Lear. Make no noise, make no noise; draw the curtains: so, so. We 'll go to supper i' the morning.

Fool. And I 'll go to bed at noon.

Re-enter GLOSTER.

Gloster. Come hither, friend; where is the king my master?

Kent. Here, sir; but trouble him not, his wits are gone.

Gloster. Good friend, I prithee, take him in thy arms;
I have o'erheard a plot of death upon him.
There is a litter ready; lay him in 't,
And drive toward Dover, friend, where thou shalt meet
Both welcome and protection. Take up thy master.
If thou shouldst dally half an hour, his life,
With thine, and all that offer to defend him,

Stand in assured loss. Take up, take up;
And follow me, that will to some provision
Give thee quick conduct.
Kent. Oppress'd nature sleeps.
This rest might yet have balm'd thy broken sinews,
Which, if convenience will not allow,
Stand in hard cure.—[*To the Fool*] Come, help to bear thy master;
Thou must not stay behind.
Gloster. Come, come, away.
[*Exeunt all but Edgar.*

Edgar. When we our betters see bearing our woes,
We scarcely think our miseries our foes.
Who alone suffers suffers most i' the mind,
Leaving free things and happy shows behind;
But then the mind much sufferance doth o'erskip,
When grief hath mates, and bearing fellowship.
How light and portable my pain seems now,
When that which makes me bend makes the king bow,
He childed as I father'd! Tom, away!
Mark the high noises, and thyself bewray,
When false opinion, whose wrong thoughts defile thee,
In thy just proof repeals and reconciles thee.
What will hap more to-night, safe scape the king!
Lurk, lurk. [*Exit.*

Scene VII. *Gloster's Castle.*

Enter Cornwall, Regan, Goneril, Edmund, *and* Servants.

Cornwall. [*To Goneril*] Post speedily to my lord your husband; show him this letter: the army of France is landed.—Seek out the villain Gloster. [*Exeunt some of the Servants.*

Regan. Hang him instantly.

Goneril. Pluck out his eyes.

Cornwall. Leave him to my displeasure.—Edmund, keep

you our sister company. The revenges we are bound to take upon your traitorous father are not fit for your beholding. Advise the duke, where you are going, to a most festinate preparation; we are bound to the like. Our posts shall be swift and intelligent betwixt us.—Farewell, dear sister.—Farewell, my lord of Gloster.—

Enter OSWALD.

How now! where 's the king?

Oswald. My lord of Gloster hath convey'd him hence.
Some five or six and thirty of his knights,
Hot questrists after him, met him at gate;
Who, with some other of the lord's dependants,
Are gone with him toward Dover, where they boast
To have well-armed friends.

Cornwall. Get horses for your mistress.

Goneril. Farewell, sweet lord, and sister.

Cornwall. Edmund, farewell.—

[*Exeunt Goneril, Edmund, and Oswald.*

Go seek the traitor Gloster.
Pinion him like a thief, bring him before us.—

[*Exeunt other Servants.*

Though well we may not pass upon his life
Without the form of justice, yet our power
Shall do a courtesy to our wrath, which men
May blame but not control.—Who 's there? the traitor?

Enter GLOSTER, *brought in by two or three.*

Regan. Ingrateful fox! 't is he.

Cornwall. Bind fast his corky arms.

Gloster. What means your graces?—Good my friends, consider
You are my guests; do me no foul play, friends.

Cornwall. Bind him, I say.

Regan. Hard, hard.—O filthy traitor!

Gloster. Unmerciful lady as you are, I 'm none.

Cornwall. To this chair bind him.—Villain, thou shalt find— [*Regan plucks his beard.*

Gloster. By the kind gods, 't is most ignobly done
To pluck me by the beard.

Regan. So white, and such a traitor!

Gloster. Naughty lady,
These hairs which thou dost ravish from my chin
Will quicken and accuse thee. I am your host;
With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

Cornwall. Come, sir, what letters had you late from France?

Regan. Be simple-answer'd, for we know the truth.

Cornwall. And what confederacy have you with the traitors
Late footed in the kingdom?

Regan. To whose hands have you sent the lunatic king?
Speak.

Gloster. I have a letter guessingly set down,
Which came from one that 's of a neutral heart,
And not from one oppos'd.

Cornwall. Cunning.

Regan. And false.

Cornwall. Where hast thou sent the king?

Gloster. To Dover.

Regan. Wherefore to Dover. Wast thou not charg'd at peril—

Cornwall. Wherefore to Dover?—Let him first answer that.

Gloster. I am tied to the stake, and I must stand the course.

Regan. Wherefore to Dover?

Gloster. Because I would not see thy cruel nails
Pluck out his poor old eyes, nor thy fierce sister
In his anointed flesh stick boarish fangs.

The sea, with such a storm as his bare head
In hell-black night endur'd, would have buoy'd up,
And quench'd the stelled fires;
Yet, poor old heart, he holp the heavens to rain.
If wolves had at thy gate howl'd that stern time,
Thou shouldst have said, 'Good porter, turn the key,
All cruels else subscribe.' But I shall see
The winged vengeance overtake such children.

Cornwall. See 't shalt thou never.—Fellows, hold the chair.—
Upon these eyes of thine I 'll set my foot.

Gloster. He that will think to live till he be old,
Give me some help!—O cruel! O you gods!

Regan. One side will mock another; the other too.

Cornwall. If you see vengeance—

1 *Servant.* Hold your hand, my lord!
I have serv'd you ever since I was a child;
But better service have I never done you
Than now to bid you hold.

Regan. How now, you dog!

1 *Servant.* If you did wear a beard upon your chin,
I 'd shake it on this quarrel. What do you mean?

Cornwall. My villain! [*They draw and fight.*

1 *Servant.* Nay, then, come on, and take the chance of anger.

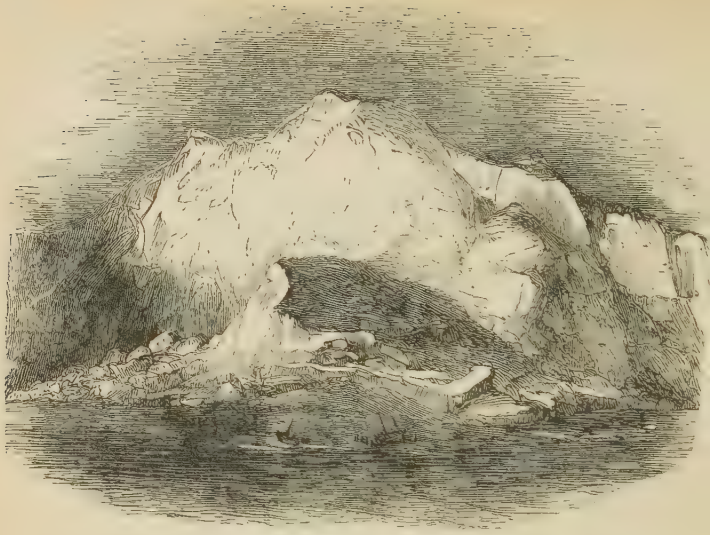
Regan. Give me thy sword.—A peasant stand up thus!
[*Takes a sword, and runs at him behind.*

1 *Servant.* O, I am slain!—My, lord, you have one eye left
To see some mischief on him.—O! [*Dies.*

Cornwall. Lest it see more, prevent it.—Out, vile jelly!
Where is thy lustre now?

Gloster. All dark and comfortless.—Where 's my son Edmund?—
Edmund, enkindle all the sparks of nature,
To quit this horrid act.

Regan. Out, treacherous villain!
Thou call'st on him that hates thee; it was he
That made the overture of thy treasons to us,
Who is too good to pity thee.
Gloster. O my follies! then Edgar was abus'd.—
Kind gods, forgive me that, and prosper him!
Regan. Go thrust him out at gates, and let him smell
His way to Dover.—[*Exit one with Gloster.*] How is 't my lord? how look you?
Cornwall. I have receiv'd a hurt; follow me, lady.—
Turn out that eyeless villain; throw this slave
Upon the dunghill.—Regan, I bleed apace;
Untimely comes this hurt. Give me your arm.
[*Exit Cornwall, led by Regan.*
2 *Servant.* I 'll never care what wickedness I do,
If this man come to good.
3 *Servant.* If she live long,
And in the end meet the old course of death,
Women will all turn monsters.
2 *Servant.* Let 's follow the old earl, and get the Bedlam
To lead him where he would; his roguish madness
Allows itself to any thing.
3 *Servant.* Go thou. I 'll fetch some flax and whites of eggs
To apply to his bleeding face. Now, heaven help him!
[*Exeunt severally.*



DOVER CLIFF.

ACT IV.

SCENE I. *The Heath.*

Enter EDGAR.

Edgar. Yet better thus, and known to be contemn'd,
Than still contemn'd and flatter'd. To be worst,
The lowest and most dejected thing of fortune,
Stands still in esperance, lives not in fear.
The lamentable change is from the best;
The worst returns to laughter. Welcome, then,
Thou unsubstantial air that I embrace!
The wretch that thou hast blown unto the worst
Owes nothing to thy blasts.—But who comes here?

Enter GLOSTER, *led by an* Old Man.

My father, poorly led?—World, world, O world!

But that thy strange mutations make us hate thee,
Life would not yield to age.
Old Man. O my good lord,
I have been your tenant, and your father's tenant,
These fourscore years.
Gloster. Away, get thee away; good friend, be gone
Thy comforts can do me no good at all;
Thee they may hurt.
Old Man. You cannot see your way.
Gloster. I have no way, and therefore want no eyes;
I stumbled when I saw. Full oft 't is seen,
Our means secure us, and our mere defects
Prove our commodities.—O dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,
I 'd say I had eyes again!
Old Man. How now! Who 's there?
Edgar. [*Aside*] O gods! Who is 't can say 'I am at the worst?'
I am worse than e'er I was.
Old Man. 'T is poor mad Tom.
Edgar. [*Aside*] And worse I may be yet; the worst is not
So long as we can say 'This is the worst.'
Old Man. Fellow, where goest?
Gloster. Is it a beggar-man?
Old Man. Madman and beggar too.
Gloster. He has some reason, else he could not beg.
I' the last night's storm I such a fellow saw,
Which made me think a man a worm. My son
Came then into my mind, and yet my mind
Was then scarce friends with him. I have heard more since.
As flies to wanton boys, are we to the gods;
They kill us for their sport.
Edgar. [*Aside*] How should this be?

Bad is the trade that must play fool to sorrow,
Angering itself and others.—Bless thee, master!

Gloster. Is that the naked fellow?

Old Man. Ay, my lord.

Gloster. Then, prithee, get thee gone. If for my sake
Thou wilt o'ertake us hence a mile or twain
I' the way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Which I 'll entreat to lead me.

Old Man. Alack, sir, he is mad.

Gloster. 'T is the times' plague, when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

Old Man. I 'll bring him the best 'parel that I have,
Come on 't what will. [*Exit.*

Gloster. Sirrah, naked fellow,—

Edgar. Poor Tom 's a-cold.—[*Aside*] I cannot daub it further.

Gloster. Come hither, fellow.

Edgar. [*Aside*] And yet I must.—Bless thy sweet eyes, they bleed.

Gloster. Know'st thou the way to Dover?

Edgar. Both stile and gate, horse-way and footpath. Poor Tom hath been scared out of his good wits. Bless thee, good man's son, from the foul fiend! Five fiends have been in poor Tom at once; of lust, as Obidicut; Hobbididence, prince of dumbness; Mahu, of stealing; Modo, of murther; Flibbertigibbet, of mopping and mowing, who since possesses chambermaids and waiting-women. So, bless thee, master!

Gloster. Here, take this purse, thou whom the heaven's plagues
Have humbled to all strokes; that I am wretched
Makes thee the happier.—Heavens, deal so still!
Let the superfluous and lust-dieted man,

That slaves your ordinance, that will not see
Because he does not feel, feel your power quickly;
So distribution should undo excess,
And each man have enough.—Dost thou know Dover?
Edgar. Ay, master.
Gloster. There is a cliff whose high and bending head
Looks fearfully in the confined deep:
Bring me but to the very brim of it,
And I 'll repair the misery thou dost bear
With something rich about me; from that place
I shall no leading need.
Edgar. Give me thy arm;
Poor Tom shall lead thee. [*Exeunt.*

SCENE II. *Before the Duke of Albany's Palace.*

Enter GONERIL *and* EDMUND.

Goneril. Welcome, my lord; I marvel our mild husband
Not met us on the way.—

Enter OSWALD.

Now, where 's your master?
Oswald. Madam, within; but never man so chang'd.
I told him of the army that was landed;
He smil'd at it. I told him you were coming;
His answer was, 'The worse.' Of Gloster's treachery,
And of the loyal service of his son,
When I inform'd him, then he call'd me sot,
And told me I had turn'd the wrong side out.
What most he should dislike seems pleasant to him;
What like, offensive.
Goneril. [*To Edmund*] Then shall you go no further.
It is the cowish terror of his spirit,
That dares not undertake; he 'll not feel wrongs
Which tie him to an answer. Our wishes on the way

May prove effects. Back, Edmund, to my brother;
Hasten his musters and conduct his powers.
I must change arms at home, and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us; ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech.
[*Giving a favour.*
Decline your head: this kiss, if it durst speak,
Would stretch thy spirits up into the air.
Conceive, and fare thee well.
Edmund. Yours in the ranks of death.
Goneril. My most dear Gloster!
[*Exit Edmund.*
O, the difference of man and man!
To thee a woman's services are due;
My fool usurps my body.
Oswald. Madam, here comes my lord.
[*Exit.*

Enter ALBANY.

Goneril. I have been worth the whistle.
Albany. O Goneril!
You are not worth the dust which the rude wind
Blows in your face. I fear your disposition.
That nature which contemns it origin
Cannot be border'd certain in itself;
She that herself will sliver and disbranch
From her material sap, perforce must wither
And come to deadly use.
Goneril. No more; the text is foolish.
Albany. Wisdom and goodness to the vile seem vile;
Filths savour but themselves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious aged man,
Whose reverence even the head-lugg'd bear would lick,

Most barbarous, most degenerate! have you madded.
Could my good brother suffer you to do it?
A man, a prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,
It will come,
Humanity must perforce prey on itself,
Like monsters of the deep.
Goneril. Milk-liver'd man!
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering; that not know'st
Fools do those villains pity who are punish'd
Ere they have done their mischief,—where 's thy drum?
France spreads his banners in our noiseless land,
With plumed helm thy state begins to threat,
Whilst thou, a moral fool, sit'st still and criest
'Alack, why does he so?'
Albany. See thyself, devil!
Proper deformity seems not in the fiend
So horrid as in woman.
Goneril. O vain fool!
Albany. Thou changed and self-cover'd thing, for shame,
Be-monster not thy feature. Were 't my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones. Howe'er thou art a fiend,
A woman's shape doth shield thee.
Goneril. Marry, your manhood now!—

Enter a Messenger.

Albany. What news?
Messenger. O, my good lord, the Duke of Cornwall 's dead;
Slain by his servant, going to put out
The other eye of Gloster.

Albany. Gloster's eyes!

Messenger. A servant that he bred, thrill'd with remorse,
Oppos'd against the act, bending his sword
To his great master; who thereat enrag'd
Flew on him and amongst them fell'd him dead,
But not without that harmful stroke which since
Hath pluck'd him after.

Albany. This shows you are above,
You justicers, that these our nether crimes
So speedily can venge!—But, O poor Gloster! 80
Lost he his other eye?

Messenger. Both, both, my lord.—
This letter, madam, craves a speedy answer;
'T is from your sister.

Goneril. [*Aside*] One way I like this well;
But being widow, and my Gloster with her,
May all the building in my fancy pluck
Upon my hateful life: another way,
The news is not so tart.—I 'll read, and answer. [*Exit.*

Albany. Where was his son when they did take his eyes?

Messenger. Come with my lady hither.

Albany. He is not here.

Messenger. No, my good lord; I met him back again. 90

Albany. Knows he the wickedness?

Messenger. Ay, my good lord; 't was he inform'd against him,
And quit the house on purpose, that their punishment
Might have the freer course.

Albany. Gloster, I live
To thank thee for the love thou show'dst the king,
And to revenge thine eyes.—Come hither, friend;
Tell me what more thou know'st. [*Exeunt.*

SCENE III. *The French Camp near Dover.*

Enter KENT *and a* Gentleman.

Kent. Why the King of France is so suddenly gone back, know you the reason?

Gentleman. Something he left imperfect in the state which since his coming forth is thought of, which imports to the kingdom so much fear and danger that his personal return was most required and necessary.

Kent. Who hath he left behind him general?

Gentleman. The Marshal of France, Monsieur La Far.

Kent. Did your letters pierce the queen to any demonstration of grief?

Gentleman. Ay, sir; she took them, read them in my presence,
And now and then an ample tear trill'd down
Her delicate cheek. It seem'd she was a queen
Over her passion, who most rebel-like
Sought to be king o'er her.

Kent. O, then it mov'd her.

Gentleman. Not to a rage; patience and sorrow strove
Who should express her goodliest. You have seen
Sunshine and rain at once: her smiles and tears
Were like a better way; those happy smilets,
That play'd on her ripe lip, seem'd not to know
What guests were in her eyes, which parted thence
As pearls from diamonds dropp'd. In brief,
Sorrow would be a rarity most belov'd,
If all could so become it.

Kent. Made she no verbal question?

Gentleman. Faith, once or twice she heav'd the name of father
Pantingly forth, as if it press'd her heart;
Cried 'Sisters! sisters! Shame of ladies! sisters!

Kent! father! sisters! What, i' the storm? i' the night?
Let pity not be believ'd!' There she shook
The holy water from her heavenly eyes,
And, clamour-moisten'd, then away she started
To deal with grief alone.
Kent. It is the stars,
The stars above us, govern our conditions;
Else one self mate and mate could not beget
Such different issues.—You spoke not with her since?
Gentleman. No.
Kent. Was this before the king return'd?
Gentleman. No, since.
Kent. Well, sir, the poor distressed Lear 's i' the town;
Who sometime in his better tune remembers
What we are come about, and by no means
Will yield to see his daughter.
Gentleman. Why, good sir?
Kent. A sovereign shame so elbows him; his own unkindness,
That stripp'd her from his benediction, turn'd her
To foreign casualties, gave her dear rights
To his dog-hearted daughters,—these things sting
His mind so venomously that burning shame
Detains him from Cordelia.
Gentleman. Alack, poor gentleman!
Kent. Of Albany's and Cornwall's powers you heard not?
Gentleman. 'T is so, they are afoot.
Kent. Well, sir, I 'll bring you to our master Lear,
And leave you to attend him. Some dear cause
Will in concealment wrap me up awhile;
When I am known aright, you shall not grieve
Lending me this acquaintance. I pray you, go
Along with me. [*Exeunt.*

Scene IV. *The Same. A Tent.*

Enter, with drum and colours, Cordelia, Doctor, *and* Soldiers.

Cordelia. Alack, 't is he! Why, he was met even now
As mad as the vex'd sea; singing aloud;
Crown'd with rank fumiter and furrow-weeds,
With burdocks, hemlock, nettles, cuckoo-flowers,
Darnel, and all the idle weeds that grow
In our sustaining corn.—A century send forth;
Search every acre in the high-grown field,
And bring him to our eye.—[*Exit an Officer.*] What can man's wisdom
In the restoring his bereaved sense?
He that helps him take all my outward worth.

Doctor. There is means, madam.
Our foster-nurse of nature is repose,
The which he lacks; that to provoke in him,
Are many simples operative, whose power
Will close the eye of anguish.

Cordelia. All blest secrets,
All you unpublish'd virtues of the earth,
Spring with my tears! be aidant and remediate
In the good man's distress! Seek, seek for him,
Lest his ungovern'd rage dissolve the life
That wants the means to lead it.

Enter a Messenger.

Messenger. News, madam;
The British powers are marching hitherward.

Cordelia. 'T is known before; our preparation stands
In expectation of them.—O dear father,
It is thy business that I go about;
Therefore great France

My mourning and important tears hath pitied.
No blown ambition doth our arms incite,
But love, dear love, and our aged father's right;
Soon may I hear and see him! [*Exeunt.*

Scene V. *Gloster's Castle.*

Enter Regan *and* Oswald.

Regan. But are my brother's powers set forth?
Oswald. Ay, madam.
Regan. Himself in person there?
Oswald. Madam, with much ado;
Your sister is the better soldier.
Regan. Lord Edmund spake not with your lord at home?
Oswald. No, madam.
Regan. What might import my sister's letter to him?
Oswald. I know not, lady.
Regan. Faith, he is posted hence on serious matter.
It was great ignorance, Gloster's eyes being out,
To let him live; where he arrives he moves
All hearts against us. Edmund, I think, is gone,
In pity of his misery, to dispatch
His nighted life; moreover, to descry
The strength o' the enemy.
Oswald. I must needs after him, madam, with my letter.
Regan. Our troops set forth to-morrow; stay with us.
The ways are dangerous.
Oswald. I may not, madam;
My lady charg'd my duty in this business.
Regan. Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Some things—I know not what. I 'll love thee much,—
Let me unseal the letter.
Oswald. Madam, I had rather—
Regan. I know your lady does not love her husband,

I am sure of that; and at her late being here
She gave strange œillades and most speaking looks
To noble Edmund. I know you are of her bosom.
Oswald. I, madam?
Regan. I speak in understanding; you are, I know 't.
Therefore I do advise you, take this note:
My lord is dead; Edmund and I have talk'd,
And more convenient is he for my hand
Than for your lady's: you may gather more.
If you do find him, pray you, give him this;
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.
Oswald. Would I could meet him, madam! I should show
What party I do follow.
Regan. Fare thee well. [*Exeunt.*

Scene VI. *Fields near Dover.*

Enter Gloster, *and* Edgar *dressed like a peasant.*

Gloster. When shall I come to the top of that same hill?
Edgar. You do climb up it now; look, how we labour.
Gloster. Methinks the ground is even.
Edgar. Horrible steep.
Hark, do you hear the sea?
Gloster. No, truly.
Edgar. Why, then, your other senses grow imperfect
By your eyes' anguish.
Gloster. So may it be indeed;
Methinks thy voice is alter'd, and thou speak'st
In better phrase and matter than thou didst.
Edgar. You're much deceiv'd; in nothing am I chang'd
But in my garments.

Gloster. Methinks you 're better-spoken.

Edgar. Come on, sir; here 's the place. Stand still. How fearful
And dizzy 't is to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Half way down
Hangs one that gathers sampire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminish'd to her cock; her cock, a buoy
Almost too small for sight. The murmuring surge,
That on the unnumber'd idle pebble chafes,
Cannot be heard so high. I 'll look no more,
Lest my brain turn and the deficient sight
Topple down headlong.

Gloster. Set me where you stand.

Edgar. Give me your hand. You are now within a foot
Of the extreme verge. For all beneath the moon
Would I not leap upright.

Gloster. Let go my hand.
Here, friend, 's another purse; in it a jewel
Well worth a poor man's taking: fairies and gods
Prosper it with thee! Go thou further off;
Bid me farewell, and let me hear thee going.

Edgar. Now fare ye well, good sir.

Gloster. With all my heart.

Edgar. [*Aside*] Why I do trifle thus with his despair
Is done to cure it.

Gloster. [*Kneeling.*] O you mighty gods!
This world I do renounce, and in your sights
Shake patiently my great affliction off.
If I could bear it longer, and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature should

Burn itself out. If Edgar live, O bless him!
Now, fellow, fare thee well.
Edgar. Gone, sir; farewell.
[*He falls forward.*
[*Aside*] And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft. Had he been where he thought,
By this had thought been past. Alive or dead?—
Ho, you sir! friend! Hear you, sir! speak!—
[*Aside*] Thus might he pass indeed; yet he revives.—
What are you, sir?
Gloster. Away, and let me die.
Edgar. Hadst thou been aught but gossamer, feathers, air,
So many fathom down precipitating,
Thou 'dst shiver'd like an egg; but thou dost breathe,
Hast heavy substance, bleed'st not, speak'st, art sound.
Ten masts at each make not the altitude
Which thou hast perpendicularly fell;
Thy life 's a miracle. Speak yet again.
Gloster. But have I fallen, or no?
Edgar. From the dread summit of this chalky bourn.
Look up a-height; the shrill-gorg'd lark so far
Cannot be seen or heard. Do but look up.
Gloster. Alack, I have no eyes.
Is wretchedness depriv'd that benefit,
To end itself by death? 'T was yet some comfort,
When misery could beguile the tyrant's rage,
And frustrate his proud will.
Edgar. Give me your arm.
Up; so. How is 't? Feel you your legs? You stand.
Gloster. Too well, too well.
Edgar. This is above all strangeness.
Upon the crown o' the cliff, what thing was that
Which parted from you?
Gloster. A poor unfortunate beggar.

Edgar. As I stood here below, methought his eyes
Were two full moons; he had a thousand noses,
Horns whelk'd and wav'd like the enridged sea.
It was some fiend; therefore, thou happy father,
Think that the clearest gods, who make them honours
Of men's impossibilities, have preserv'd thee.

Gloster. I do remember now. Henceforth I 'll bear
Affliction till it do cry out itself
'Enough, enough,' and die. That thing you speak of,
I took it for a man; often 't would say
'The fiend, the fiend:' he led me to that place.

Edgar. Bear free and patient thoughts.—But who comes here?

Enter LEAR, *fantastically dressed with wild flowers.*

The safer sense will ne'er accommodate
His master thus.

Lear. No, they cannot touch me for coining; I am the king himself.

Edgar. O thou side-piercing sight!

Lear. Nature 's above art in that respect.—There 's your press-money.—That fellow handles his bow like a crow-keeper.—Draw me a clothier's yard.—Look, look, a mouse! Peace, peace; this piece of toasted cheese will do 't.—There 's my gauntlet; I 'll prove it on a giant.—Bring up the brown bills.—O, well flown, bird! i' the clout, i' the clout! hewgh! —Give the word.

Edgar. Sweet marjoram.

Lear. Pass.

Gloster. I know that voice.

Lear. Ha! Goneril,—with a white beard!—They flattered me like a dog; and told me I had white hairs in my beard ere the black ones were there. To say ay and no to every thing that I said! Ay and no too was no good divinity. When the rain came to wet me once and the wind to make

me chatter, when the thunder would not peace at my bidding, there I found 'em, there I smelt 'em out. Go to, they are not men o' their words: they told me I was every thing; 't is a lie, I am not ague-proof.

Gloster. The trick of that voice I do well remember. Is 't not the king?

Lear. Ay, every inch a king.
When I do stare, see how the subject quakes.—
I pardon that man's life.—What was thy cause?
Adultery?
Thou shalt not die. Die for adultery? No;
For Gloster's bastard son
Was kinder to his father than my daughters.—
Give me an ounce of civet, good apothecary, to sweeten my imagination; there 's money for thee.

Gloster. O, let me kiss that hand!

Lear. Let me wipe it first; it smells of mortality.

Gloster. O ruin'd piece of nature! This great world
Shall so wear out to nought. Dost thou know me?

Lear. I remember thine eyes well enough. Dost thou squiny at me? No, do thy worst, blind Cupid; I 'll not love. Read thou this challenge; mark but the penning of it.

Gloster. Were all thy letters suns, I could not see.

Edgar. [*Aside*] I would not take this from report; it is,
And my heart breaks at it.

Lear. Read.

Gloster. What, with the case of eyes?

Lear. O, ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light; yet you see how this world goes.

Gloster. I see it feelingly.

Lear. What, art mad? A man may see how this world goes with no eyes. Look with thine ears; see how yond justice rails upon yond simple thief. Hark, in thine ear:

change places, and, handy-dandy, which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

Gloster. Ay, sir.

Lear. And the creature run from the cur? There thou mightst behold the great image of authority; a dog 's obeyed in office.—

The usurer hangs the cozener.
Through tatter'd clothes great vices do appear;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw does pierce it.
None does offend, none, I say, none; I 'll able 'em:
Take that of me, my friend, who have the power
To seal the accuser's lips. Get thee glass eyes;
And, like a scurvy politician, seem
To see the things thou dost not.—
Now, now, now, now; pull off my boots. Harder, harder; so.

Edgar. [*Aside*] O, matter and impertinency mix'd!
Reason in madness!

Lear. If thou wilt weep my fortunes, take my eyes.
I know thee well enough; thy name is Gloster.
Thou must be patient; we came crying hither.
Thou know'st, the first time that we smell the air,
We wawl and cry. I will preach to thee; mark.

Gloster. Alack, alack the day!

Lear. When we are born, we cry that we are come
To this great stage of fools. This' a good block;
It were a delicate stratagem, to shoe
A troop of horse with felt. I 'll put 't in proof;
And when I have stolen upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill!

Enter a Gentleman, *with* Attendants.

Gentleman. O, here he is; lay hand upon him.—Sir,
Your most dear daughter—

Lear. No rescue? What, a prisoner? I am even
The natural fool of fortune. Use me well;
You shall have ransom. Let me have surgeons;
I am cut to the brains.
Gentleman. You shall have any thing.
Lear. No seconds? all myself?
Why, this would make a man a man of salt,
To use his eyes for garden water-pots,
Ay, and laying autumn's dust.
Gentleman. Good sir,—
Lear. I will die bravely, like a smug bridegroom. What!
I will be jovial. Come, come; I am a king,
My masters, know you that?
Gentleman. You are a royal one, and we obey you.
Lear. Then there 's life in 't. Come, an you get it, you shall get it by running. Sa, sa, sa, sa.
[*Exit running; Attendants follow.*
Gentleman. A sight most pitiful in the meanest wretch,
Past speaking of in a king! Thou hast one daughter,
Who redeems nature from the general curse
Which twain have brought her to.
Edgar. Hail, gentle sir.
Gentleman. Sir, speed you; what 's your will?
Edgar. Do you hear aught, sir, of a battle toward?
Gentleman. Most sure and vulgar; every one hears that,
Which can distinguish sound.
Edgar. But, by your favour,
How near 's the other army?
Gentleman. Near and on speedy foot; the main descry
Stands on the hourly thought.
Edgar. I thank you, sir; that 's all.
Gentleman. Though that the queen on special cause is here,
Her army is mov'd on.
Edgar. I thank you, sir. [*Exit Gentleman*

Gloster. You ever-gentle gods, take my breath from me;
Let not my worser spirit tempt me again
To die before you please!

Edgar. Well pray you, father.

Gloster. Now, good sir, what are you?

Edgar. A most poor man, made tame to fortune's blows,
Who, by the art of known and feeling sorrows,
Am pregnant to good pity. Give me your hand,
I 'll lead you to some biding.

Gloster. Hearty thanks;
The bounty and the benison of heaven
To boot, and boot!

Enter OSWALD.

Oswald. A proclaim'd prize! Most happy!
That eyeless head of thine was first fram'd flesh
To raise my fortunes.—Thou old unhappy traitor,
Briefly thyself remember; the sword is out
That must destroy thee.

Gloster. Now let thy friendly hand
Put strength enough to 't. [*Edgar interposes.*

Oswald. Wherefore, bold peasant,
Darest thou support a publish'd traitor? Hence!
Lest that the infection of his fortune take
Like hold on thee. Let go his arm.

Edgar. Chill not let go, zir, without vurther 'casion.

Oswald. Let go, slave, or thou diest!

Edgar. Good gentleman, go your gait, and let poor volk pass. An chud ha' bin zwaggered out of my life, 't would not ha' bin zo long as 't is by a vortnight. Nay, come not near th' old man; keep out, che vor ye, or ise try whether your costard or my ballow be the harder; chill be plain with you.

Oswald. Out, dunghill! [*They fight.*

Edgar. Chill pick your teeth, zir. Come; no matter vor your foins. [*Oswold falls.*

Oswald. Slave, thou hast slain me. Villain, take my purse:
If ever thou wilt thrive, bury my body,
And give the letters which thou find'st about me
To Edmund earl of Gloster; seek him out
Upon the English party. O, untimely death!
Death! [*Dies.*

Edgar. I know thee well; a serviceable villain,
As duteous to the vices of thy mistress
As badness would desire.

Gloster. What, is he dead?

Edgar. Sit you down, father; rest you.—
Let 's see these pockets; the letters that he speaks of
May be my friends. He 's dead; I am only sorry
He had no other deathsman. Let us see:
Leave, gentle wax; and, manners, blame us not.
To know our enemies' minds, we 'd rip their hearts;
Their papers, is more lawful.

[Reads] '*Let our reciprocal vows be remembered. You have many opportunities to cut him off; if your will want not, time and place will be fruitfully offered. There is nothing done, if he return the conqueror: then am I the prisoner, and his bed my gaol; from the loathed warmth whereof deliver me, and supply the place for your labour.*

'*Your—wife, so I would say—affectionate servant,*

'GONERIL.'

O indistinguish'd space of woman's will!
A plot upon her virtuous husband's life!
And the exchange my brother!—Here, in the sands,
Thee I 'll rake up, the post unsanctified
Of murtherous lechers; and in the mature time
With this ungracious paper strike the sight
Of the death-practis'd duke. For him 't is well
That of thy death and business I can tell.

Gloster. The king is mad. How stiff is my vile sense,
That I stand up, and have ingenious feeling

Of my huge sorrows! Better I were distract;
So should my thoughts be sever'd from my griefs,
And woes by wrong imaginations lose
The knowledge of themselves. [*Drum afar off.*
Edgar. Give me your hand;
Far off, methinks, I hear the beaten drum.
Come, father, I 'll bestow you with a friend. [*Exeunt.*

SCENE VII. *A Tent in the French Camp.* LEAR *on a bed asleep, soft music playing;* Gentleman *and others attending.*

Enter CORDELIA, KENT, *and* Doctor.

Cordelia. O thou good Kent, how shall I live and work,
To match thy goodness? My life will be too short,
And every measure fail me.
Kent. To be acknowledg'd, madam, is o'er-paid.
All my reports go with the modest truth,
Nor more nor clipp'd, but so.
Cordelia. Be better suited;
These weeds are memories of those worser hours.
I prithee, put them off.
Kent. Pardon, dear madam;
Yet to be known shortens my made intent.
My boon I make it, that you know me not
Till time and I think meet.
Cordelia. Then be 't so, my good lord.—How does the king?
Doctor. Madam, sleeps still.
Cordelia. O you kind gods,
Cure this great breach in his abused nature!
The untun'd and jarring senses, O, wind up
Of this child-changed father!
Doctor. So please your majesty
That we may wake the king? he hath slept long.
Cordelia. Be govern'd by your knowledge, and proceed
I' the sway of your own will.—Is he array'd?

Gentleman. Ay, madam; in the heaviness of sleep
We put fresh garments on him.
Doctor. Be by, good madam, when we do awake him;
I doubt not of his temperance.
Cordelia. Very well.
Doctor. Please you, draw near.—Louder the music there!
Cordelia. O my dear father! Restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!
Kent. Kind and dear princess!
Cordelia. Had you not been their father, these white flakes
Did challenge pity of them. Was this a face
To be oppos'd against the warring winds?
To stand against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch—poor perdu!—
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,
To hovel thee with swine and rogues forlorn,
In short and musty straw? Alack, alack!
'T is wonder that thy life and wits at once
Had not concluded all.—He wakes; speak to him.
Doctor. Madam, do you; 't is fittest.
Cordelia. How does my royal lord? How fares your majesty?
Lear. You do me wrong to take me out o' the grave.
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.
Cordelia. Sir, do you know me?
Lear. You are a spirit, I know; when did you die?
Cordelia. Still, still, far wide!
Doctor. He 's scarce awake; let him alone awhile.

Lear. Where have I been? Where am I? Fair daylight?
I am mightily abus'd. I should e'en die with pity,
To see another thus. I know not what to say.
I will not swear these are my hands. Let 's see;
I feel this pin prick. Would I were assur'd
Of my condition!
Cordelia. O, look upon me, sir,
And hold your hands in benediction o'er me.
No, sir, you must not kneel.
Lear. Pray, do not mock me.
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you and know this man;
Yet I am doubtful: for I am mainly ignorant
What place this is, and all the skill I have
Remembers not these garments, nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.
Cordelia. And so I am, I am.
Lear. Be your tears wet? yes, faith. I pray, weep not.
If you have poison for me, I will drink it.
I know you do not love me, for your sisters
Have, as I do remember, done me wrong;
You have some cause, they have not.
Cordelia. No cause, no cause.
Lear. Am I in France?
Kent. In your own kingdom, sir.
Lear. Do not abuse me.
Doctor. Be comforted, good madam: the great rage,
You see, is kill'd in him; and yet 't is danger
To make him even o'er the time he has lost.

Desire him to go in; trouble him no more
Till further settling.

Cordelia. Will 't please your highness walk?

Lear. You must bear with me. Pray you now, forget and forgive; I am old and foolish.

[*Exeunt all but Kent and Gentleman.*

Gentleman. Holds it true, sir, that the Duke of Cornwall was so slain?

Kent. Most certain, sir.

Gentleman. Who is conductor of his people?

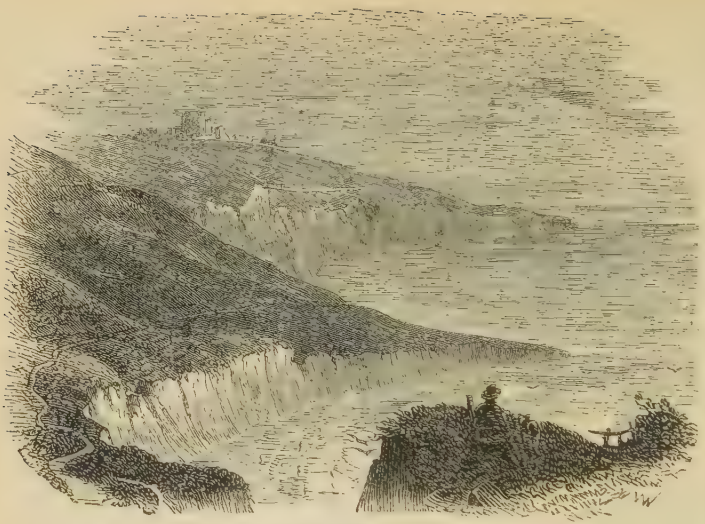
Kent. As 't is said, the bastard son of Gloster. 90

Gentleman. They say Edgar, his banished son, is with the Earl of Kent in Germany.

Kent. Report is changeable. 'T is time to look about; the powers of the kingdom approach apace.

Gentleman. The arbitrement is like to be bloody. Fare you well, sir. [*Exit.*

Kent. My point and period will be throughly wrought,
Or well or ill, as this day's battle 's fought. [*Exit.*



DOVER CASTLE IN THE TIME OF ELIZABETH.

ACT V.

SCENE I. *The British Camp, near Dover.*

Enter, with drum and colours, EDMUND, REGAN, Gentlemen, *and* Soldiers.

Edmund. Know of the duke if his last purpose hold,
Or whether since he is advis'd by aught
To change the course. He 's full of alteration
And self-reproving. Bring his constant pleasure.
[*To a Gentleman, who goes out.*

Regan. Our sister's man is certainly miscarried.

Edmund. 'T is to be doubted, madam.

Regan. Now, sweet lord,
You know the goodness I intend upon you;
Tell me—but truly—but then speak the truth,
Do you not love my sister?

Edmund. In honour'd love.

Regan. But have you never found my brother's way
To the forfended place?
Edmund. That thought abuses you.
Regan. I am doubtful that you have been conjunct
And bosom'd with her, as far as we call hers.
Edmund. No, by mine honour, madam.
Regan. I never shall endure her. Dear my lord,
Be not familiar with her.
Edmund. Fear me not.—
She and the duke her husband!

Enter, with drum and colours, ALBANY, GONERIL, *and* Soldiers.

Goneril. [*Aside*] I had rather lose the battle than that sister
Should loosen him and me.
Albany. Our very loving sister, well be-met.—
Sir, this I hear: the king is come to his daughter,
With others whom the rigour of our state
Forc'd to cry out. Where I could not be honest,
I never yet was valiant; for this business,
It toucheth us, as France invades our land,
Not bolds the king, with others, whom, I fear,
Most just and heavy causes make oppose.
Edmund. Sir, you speak nobly.
Regan. Why is this reason'd?
Goneril. Combine together 'gainst the enemy;
For these domestic and particular broils
Are not the question here.
Albany. Let 's then determine
With the ancient of war on our proceeding.
Edmund. I shall attend you presently at your tent.
Regan. Sister, you 'll go with us?
Goneril. No.
Regan. 'T is most convenient; pray you, go with us.
Goneril. [*Aside*] O, ho, I know the riddle!—I will go.

As they are going out, enter EDGAR *disguised.*

Edgar. If e'er your grace had speech with man so poor,
Hear me one word.

Albany. I 'll overtake you.—Speak.

[*Exeunt all but Albany and Edgar.*

Edgar. Before you fight the battle, ope this letter.
If you have victory, let the trumpet sound
For him that brought it; wretched though I seem,
I can produce a champion that will prove
What is avouched there. If you miscarry,
Your business of the world hath so an end,
And machination ceases. Fortune love you!

Albany. Stay till I have read the letter.

Edgar. I was forbid it.
When time shall serve, let but the herald cry,
And I 'll appear again.

Albany. Why, fare thee well; I will o'erlook thy paper.

[*Exit Edgar.*

Re-enter EDMUND.

Edmund. The enemy 's in view; draw up your powers.
Here is the guess of their true strength and forces
By diligent discovery; but your haste
Is now urg'd on you.

Albany. We will greet the time. [*Exit.*

Edmund. To both these sisters have I sworn my love;
Each jealous of the other, as the stung
Are of the adder. Which of them shall I take?
Both? one? or neither? Neither can be enjoy'd,
If both remain alive. To take the widow
Exasperates, makes mad her sister Goneril;
And hardly shall I carry out my side,
Her husband being alive. Now then we 'll use
His countenance for the battle; which being done,
Let her who would be rid of him devise

His speedy taking-off. As for the mercy
Which he intends to Lear and to Cordelia,—
The battle done, and they within our power,
Shall never see his pardon; for my state
Stands on me to defend, not to debate. [*Exit.*

SCENE II. *A Field between the two Camps.*

Alarum within. Enter, with drum and colours, LEAR, CORDELIA, *and* Soldiers, *over the stage; and exeunt.*

Enter EDGAR *and* GLOSTER.

Edgar. Here, father, take the shadow of this tree
For your good host; pray that the right may thrive.
If ever I return to you again,
I 'll bring you comfort.

Gloster. Grace go with you, sir! [*Exit Edgar.*

Alarum and retreat within. Re-enter EDGAR.

Edgar. Away, old man; give me thy hand; away!
King Lear hath lost, he and his daughter ta'en.
Give me thy hand; come on.

Gloster. No further, sir; a man may rot even here.

Edgar. What, in ill thoughts again? Men must endure
Their going hence, even as their coming hither; 10
Ripeness is all. Come on.

Gloster. And that 's true too. [*Exeunt.*

SCENE III. *The British Camp near Dover.*

Enter, in conquest, with drum and colours, EDMUND; LEAR *and* CORDELIA, *prisoners;* Captain, Soldiers, *etc.*

Edmund. Some officers take them away; good guard,
Until their greater pleasures first be known
That are to censure them.

Cordelia. We are not the first
Who, with best meaning, have incurr'd the worst.
For thee, oppressed king, I am cast down;
Myself could else out-frown false fortune's frown.
Shall we not see these daughters and these sisters?
Lear. No, no, no, no! Come, let 's away to prison;
We two alone will sing like birds i' the cage.
When thou dost ask me blessing, I 'll kneel down,
And ask of thee forgiveness. So we 'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we 'll talk with them too,
Who loses and who wins, who 's in, who 's out;
And take upon 's the mystery of things,
As if we were God's spies: and we 'll wear out,
In a wall'd prison, packs and sects of great ones
That ebb and flow by the moon.
Edmund. Take them away.
Lear. Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught thee?
He that parts us shall bring a brand from heaven,
And fire us hence like foxes. Wipe thine eyes;
The good-years shall devour them, flesh and fell,
Ere they shall make us weep: we 'll see 'em starv'd first.
Come. [*Exeunt Lear and Cordelia, guarded.*
Edmund. Come hither, captain; hark.
Take thou this note [*giving a paper*]; go follow them to prison.
One step I have advanc'd thee; if thou dost
As this instructs thee, thou dost make thy way
To noble fortunes. Know thou this, that men
Are as the time is; to be tender-minded
Does not become a sword: thy great employment
Will not bear question; either say thou 'lt do 't,
Or thrive by other means.

Captain. I 'll do 't, my lord.

Edmund. About it; and write happy when thou hast done.
Mark,—I say, instantly, and carry it so
As I have set it down.

Captain. I cannot draw a cart, nor eat dried oats;
If 't be man's work, I 'll do 't. [*Exit.*

Flourish. Enter Albany, Goneril, Regan, *another* Captain, *and* Soldiers.

Albany. Sir, you have show'd to-day your valiant strain,
And fortune led you well; you have the captives
That were the opposites of this day's strife.
I do require them of you, so to use them
As we shall find their merits and our safety
May equally determine.

Edmund. Sir, I thought it fit
To send the old and miserable king
To some retention and appointed guard;
Whose age had charms in it, whose title more,
To pluck the common bosom on his side,
And turn our impress'd lances in our eyes
Which do command them. With him I sent the queen;
My reason all the same: and they are ready
To-morrow, or at further space, to appear
Where you shall hold your session. At this time
We sweat and bleed: the friend hath lost his friend;
And the best quarrels, in the heat, are curs'd
By those that feel their sharpness.
The question of Cordelia and her father
Requires a fitter place.

Albany. Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.

Regan. That 's as we list to grace him.
Methinks our pleasure might have been demanded,

Ere you had spoke so far. He led our powers,
Bore the commission of my place and person;
The which immediacy may well stand up,
And call itself your brother.
Goneril. Not so hot;
In his own grace he doth exalt himself
More than in your addition.
Regan. In my rights,
By me invested, he compeers the best.
Albany. That were the most, if he should husband you.
Regan. Jesters do oft prove prophets.
Goneril. Holla, holla!
That eye that told you so look'd but a-squint.
Regan. Lady, I am not well; else I should answer
From a full-flowing stomach.—General,
Take thou my soldiers, prisoners, patrimony:
Dispose of them, of me; the walls are thine.
Witness the world, that I create thee here
My lord and master.
Goneril. Mean you to enjoy him?
Albany. The let-alone lies not in your good will.
Edmund. Nor in thine, lord.
Albany. Half-blooded fellow, yes.
Regan. [*To Edmund.*] Let the drum strike, and prove my title thine.
Albany. Stay yet; hear reason.—Edmund, I arrest thee
On capital treason; and, in thy arrest,
This gilded serpent [*pointing to Goneril*].—For your claim, fair sister,
I bar it in the interest of my wife;
'T is she is sub-contracted to this lord,
And I, her husband, contradict your bans.
If you will marry, make your loves to me;
My lady is bespoke.
Goneril. An interlude!

Albany. Thou art arm'd, Gloster; let the trumpet sound.
If none appear to prove upon thy person
Thy heinous, manifest, and many treasons,
There is my pledge [*throwing down a glove*]. I 'll prove it on thy heart,
Ere I taste bread, thou art in nothing less
Than I have here proclaim'd thee.

Regan. Sick, O, sick!

Goneril. [*Aside*] If not, I 'll ne'er trust medicine.

Edmund. [*Throwing down a glove.*] There 's my exchange. What in the world he is
That names me traitor, villain-like he lies.
Call by thy trumpet; he that dares approach,
On him, on you,—who not?—I will maintain
My truth and honour firmly.

Albany. A herald, ho!

Edmund. A herald, ho, a herald!

Albany. Trust to thy single virtue; for thy soldiers,
All levied in my name, have in my name
Took their discharge.

Regan. My sickness grows upon me.

Albany. She is not well.—Convey her to my tent.—
[*Exit Regan, led.*

Enter a Herald.

Come hither, herald,—Let the trumpet sound,—
And read out this.

Captain. Sound, trumpet! [*A trumpet sounds.*

Herald. [Reads] '*If any man of quality or degree within the lists of the army will maintain upon Edmund, supposed Earl of Gloster, that he is a manifold traitor, let him appear by the third sound of the trumpet; he is bold in his defence.*'

Edmund. Sound! [*First trumpet.*

Herald. Again! [*Second trumpet.*

Herald. Again! [*Third trumpet.*

[*Trumpet answers within.*

Enter EDGAR, *at the third sound, armed, with a trumpet before him.*

Albany. Ask him his purposes, why he appears
Upon this call o' the trumpet.
Herald. What are you?
Your name, your quality? and why you answer
This present summons?
Edgar. Know, my name is lost,
By treason's tooth bare-gnawn and canker-bit;
Yet am I noble as the adversary
I come to cope.
Albany. Which is that adversary?
Edgar. What 's he that speaks for Edmund Earl of Gloster?
Edmund. Himself; what say'st thou to him?
Edgar. Draw thy sword,
That, if my speech offend a noble heart,
Thy arm may do thee justice; here is mine.
Behold, it is the privilege of mine honours,
My oath, and my profession. I protest,—
Maugre thy strength, place, youth, and eminence,
Despite thy victor sword and fire-new fortune,
Thy valour and thy heart,—thou art a traitor,
False to thy gods, thy brother, and thy father,
Conspirant 'gainst this high illustrious prince,
And, from the extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou 'No,'
This sword, this arm, and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou liest.
Edmund. In wisdom I should ask thy name;
But, since thy outside looks so fair and warlike,
And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay

By rule of knighthood, I disdain and spurn.
Back do I toss these treasons to thy head,
With the hell-hated lie o'erwhelm thy heart;
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way,
Where they shall rest for ever.—Trumpets, speak!

[*Alarums. They fight. Edmund falls.*

Albany. Save him, save him!

Goneril. This is practice, Gloster;
By the law of arms thou wast not bound to answer
An unknown opposite: thou art not vanquish'd,
But cozen'd and beguil'd.

Albany. Shut your mouth, dame,
Or with this paper shall I stop it.—Hold, sir;
Thou worse than any name, read thine own evil.—
No tearing, lady; I perceive you know it.

[*Gives the letter to Edmund.*

Goneril. Say, if I do, the laws are mine, not thine.
Who can arraign me for 't?

[*Exit.*

Albany. Most monstrous! oh!—
Know'st thou this paper?

Edmund. Ask me not what I know.

Albany. Go after her: she 's desperate; govern her

Edmund. What you have charg'd me with, that have I done;
And more, much more: the time will bring it out.
'T is past, and so am I.—But what art thou
That hast this fortune on me? If thou 'rt noble,
I do forgive thee.

Edgar. Let 's exchange charity.
I am no less in blood than thou art, Edmund;
If more, the more thou hast wrong'd me.
My name is Edgar, and thy father's son.
The gods are just, and of our pleasant vices
Make instruments to plague us.

The dark and vicious place where thee he got
Cost him his eyes.

Edmund. Thou hast spoken right, 't is true:
The wheel is come full circle; I am here.

Albany. Methought thy very gait did prophesy
A royal nobleness. I must embrace thee;
Let sorrow split my heart, if ever I
Did hate thee or thy father!

Edgar. Worthy prince, I know 't.

Albany. Where have you hid yourself?
How have you known the miseries of your father?

Edgar. By nursing them, my lord. List a brief tale;
And when 't is told, O that my heart would burst!
The bloody proclamation to escape,
That follow'd me so near,—O, our lives' sweetness!
That we the pain of death would hourly die
Rather than die at once!—taught me to shift
Into a madman's rags, to assume a semblance
That very dogs disdain'd; and in this habit
Met I my father with his bleeding rings,
Their precious stones new lost, became his guide,
Led him, begg'd for him, sav'd him from despair;
Never,—O fault!—reveal'd myself unto him,
Until some half-hour past, when I was arm'd.
Not sure, though hoping, of this good success,
I ask'd his blessing, and from first to last
Told him my pilgrimage; but his flaw'd heart,—
Alack, too weak the conflict to support!—
'Twixt two extremes of passion, joy and grief,
Burst smilingly.

Edmund. This speech of yours hath mov'd me,
And shall perchance do good: but speak you on;
You look as you had something more to say.

Albany. If there be more, more woful, hold it in;
For I am almost ready to dissolve,
Hearing of this.

Edgar. This would have seem'd a period
To such as love not sorrow; but another,
To amplify too much, would make much more,
And top extremity.
Whilst I was big in clamour came there in a man,
Who, having seen me in my worst estate,
Shunn'd my abhorr'd society; but then, finding
Who 't was that so endur'd, with his strong arms
He fasten'd on my neck, and bellow'd out
As he 'd burst heaven; threw him on my father;
Told the most piteous tale of Lear and him
That ever ear receiv'd; which in recounting
His grief grew puissant, and the strings of life
Began to crack. Twice then the trumpets sounded,
And there I left him tranc'd.

Albany. But who was this?

Edgar. Kent, sir, the banish'd Kent; who in disguise
Follow'd his enemy king, and did him service
Improper for a slave.

Enter a Gentleman *with a bloody knife.*

Gentleman. Help, help, O, help!

Edgar. What kind of help?

Albany. Speak, man.

Edgar. What means that bloody knife?

Gentleman. 'T is hot, it smokes!
It came even from the heart of—O, she 's dead!

Albany. Who dead? speak, man.

Gentleman. Your lady, sir, your lady! and her sister
By her is poison'd; she confesses it.

Edmund. I was contracted to them both; all three
Now marry in an instant.

Edgar. Here comes Kent.

Albany. Produce the bodies, be they alive or dead.
This judgment of the heavens, that makes us tremble,
Touches us not with pity.— [*Exit Gentleman.*

Enter KENT.

O, is this he?
The time will not allow the compliment
Which very manners urges.
Kent. I am come
To bid my king and master aye good night.
Is he not here?
Albany. Great thing of us forgot!
Speak, Edmund, where 's the king? and where 's Cordelia?—
See'st thou this object, Kent?
[*The bodies of Goneril and Regan are brought in.*
Kent. Alack, why thus?
Edmund. Yet Edmund was belov'd.
The one the other poison'd for my sake,
And after slew herself.
Albany. Even so.—Cover their faces.
Edmund. I pant for life; some good I mean to do,
Despite of mine own nature.—Quickly send,
Be brief in it, to the castle! for my writ
Is on the life of Lear and on Cordelia.
Nay, send in time!
Albany. Run, run, O, run!
Edgar. To who, my lord?—Who has the office? send
Thy token of reprieve.
Edmund. Well thought on; take my sword,
Give it the captain.
Albany. Haste thee, for thy life!
[*Exit Edgar.*
Edmund. He hath commission from thy wife and me
To hang Cordelia in the prison, and
To lay the blame upon her own despair,
That she fordid herself.
Albany. The gods defend her!—Bear him hence awhile.
[*Edmund is borne off.*

Re-enter LEAR, *with* CORDELIA *dead in his arms;* EDGAR, Captain, *and others following.*

Lear. Howl, howl, howl, howl! O, you are men of stones!
Had I your tongues and eyes, I 'd use them so
That heaven's vault should crack. She 's gone for ever!
I know when one is dead, and when one lives.
She 's dead as earth. Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives.
Kent. Is this the promis'd end?
Edgar. Or image of that horror?
Albany. Fall and cease!
Lear. This feather stirs! she lives! if it be so,
It is a chance which does redeem all sorrows
That ever I have felt.
Kent. O my good master!
Lear. Prithee, away!
Edgar. 'T is noble Kent, your friend.
Lear. A plague upon you, murtherers, traitors all!
I might have sav'd her! now she 's gone for ever!—
Cordelia, Cordelia! stay a little. Ha!
What is 't thou say'st?—Her voice was ever soft,
Gentle and low, an excellent thing in woman.—
I kill'd the slave that was a-hanging thee.
Captain. 'T is true, my lords, he did.
Lear. Did I not, fellow?
I have seen the day, with my good biting falchion
I would have made them skip. I am old now,
And these same crosses spoil me.—Who are you?
Mine eyes are not o' the best; I 'll tell you straight.
Kent. If fortune brag of two she lov'd and hated,
One of them ye behold.
Lear. This is a dull sight.—Are you not Kent?

Kent. The same,
Your servant Kent. Where is your servant Caius?
Lear. He 's a good fellow, I can tell you that;
He 'll strike, and quickly too. He 's dead and rotten.
Kent. No, my good lord; I am the very man—
Lear. I 'll see that straight.
Kent. That from your first of difference and decay
Have follow'd your sad steps—
Lear. You are welcome hither.
Kent. Nor no man else; all 's cheerless, dark, and deadly.
Your eldest daughters have fordone themselves,
And desperately are dead.
Lear. Ay, so I think.
Albany. He knows not what he says, and vain it is
That we present us to him.
Edgar. Very bootless.

Enter a Captain.

Captain. Edmund is dead, my lord.
Albany. That 's but a trifle here.—
You lords and noble friends, know our intent.
What comfort to this great decay may come
Shall be applied: for us, we will resign,
During the life of this old majesty,
To him our absolute power;—[*To Edgar and Kent*] you, to your rights,
With boot, and such addition as your honours
Have more than merited. All friends shall taste
The wages of their virtue, and all foes
The cup of their deservings.—O, see, see!
Lear. And my poor fool is hang'd! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou 'lt come no more,
Never, never, never, never, never!—
Pray you, undo this button; thank you, sir.—

Do you see this? Look on her,—look,—her lips,—
Look there, look there! [*Dies.*

Edgar. He faints!—My lord, my lord!

Kent. Break, heart; I prithee, break!

Edgar. Look up, my lord.

Kent. Vex not his ghost. O, let him pass! he hates him
That would upon the rack of this tough world
Stretch him out longer.

Edgar. He is gone, indeed.

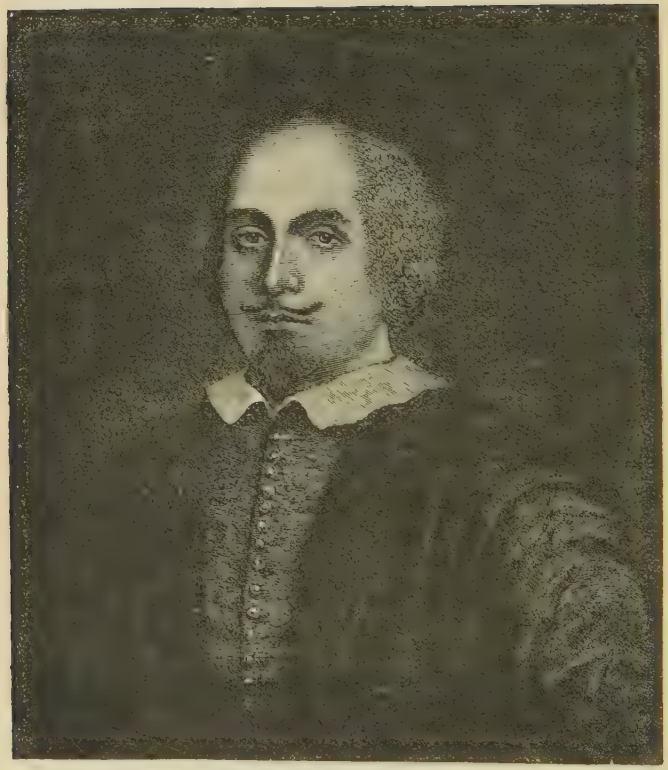
Kent. The wonder is he hath endur'd so long;
He but usurp'd his life.

Albany. Bear them from hence.—Our present business
Is general woe.—[*To Kent and Edgar*] Friends of my soul, you twain
Rule in this realm, and the gor'd state sustain.

Kent. I have a journey, sir, shortly to go;
My master calls me, I must not say no.

Albany. The weight of this sad time we must obey,
Speak what we feel, not what we ought to say.
The oldest hath borne most; we that are young
Shall never see so much, nor live so long.

[*Exeunt, with a dead march.*



STRATFORD PORTRAIT OF SHAKESPEARE.

NOTES.

ABBREVIATIONS USED IN THE NOTES.

Abbott (or Gr.), Abbott's *Shakespearian Grammar* (third edition).
A. S., Anglo-Saxon.
A. V., Authorized Version of the Bible (1611).
B. and F., Beaumont and Fletcher.
B. J., Ben Jonson.
Camb. ed., "Cambridge edition" of *Shakespeare*, edited by Clark and Wright.
Cf. (*confer*), compare.
Clarke, "Cassell's Illustrated Shakespeare," edited by Charles and Mary Cowden Clarke (London, n. d.).
Coll., Collier (second edition).
Coll. MS., Manuscript Corrections of Second Folio, edited by Collier.
D., Dyce (second edition).
F., H. H. Furness's "New Variorum" ed. of *Lear* (Philadelphia, 1880).*
H., Hudson (first edition).
Halliwell, J. O. Halliwell (folio ed. of Shakespeare).
Id. (*idem*), the same.
J. H., J. Hunter's ed. of *Lear* (London, 1865).
K., Knight (second edition).
M., Rev. C. E. Moberly's "Rugby" ed. of *Lear* (London, 1876).
Nares, *Glossary*, edited by Halliwell and Wright (London, 1859).
Prol., Prologue.
S., Shakespeare.
Schmidt, A. Schmidt's *Shakespeare-Lexicon* (Berlin, 1874).
Sr., Singer.
St., Staunton.
Theo., Theobald.
V., Verplanck.
W., R. Grant White.
Walker, Wm. Sidney Walker's *Critical Examination of the Text of Shakespeare* (London, 1860).
Warb., Warburton.
Wb., Webster's Dictionary (revised quarto edition of 1879).
Worc., Worcester's Dictionary (quarto edition).
Wr., W. A. Wright's "Clarendon Press" ed. of *Lear* (Oxford, 1875).

The abbreviations of the names of Shakespeare's Plays will be readily understood; as *T. N.* for *Twelfth Night*, *Cor.* for *Coriolanus*, *3 Hen. VI.* for *The Third Part of King Henry the Sixth*, etc. *P. P.* refers to *The Passionate Pilgrim*; *V. and A.* to *Venus and Adonis*; *L. C.* to *Lover's Complaint*; and *Sonn.* to the *Sonnets*.

When the abbreviation of the name of a play is followed by a reference to *page*, Rolfe's edition of the play is meant.

The numbers of the lines (except for *Lear*) are those of the "Globe" ed. or of the "Acme" reprint of that ed.

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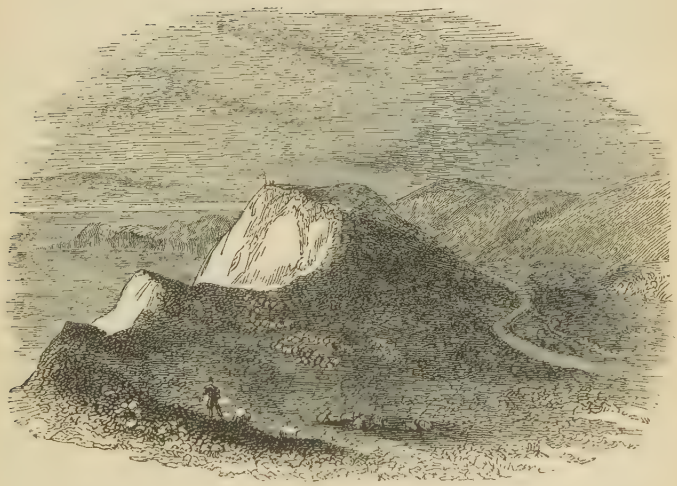
* We have been under constant obligations to this encyclopædic edition, depending upon it almost entirely for the collation of the early and modern texts, and drawing from it much valuable matter for our *Notes*.

NOTES.



COUNTRY NEAR DOVER.

INTRODUCTION.

THE story of *Lear* as told by Holinshed (*The second Booke of the historie of England*, chaps. v. and vi. ed. 1574) is as follows:*

"Leir the sonne of Baldud, was admitted ruler ouer the Britaines, in the yeere of the world 3105, at what time Ioas raigned as yet in Iuda. This Leir was a prince of right noble demeanor, gouerning his land and subiects in great wealth. He made the towne of Caerlier nowe called Leicester, which standeth vpon the riuer of Sore. It is written that he had by his wife three daughters without other issue, whose names were Gonorilla, Regan, and Cordeilla, which daughters he greatly loued, but specially Cordeilla the yoongest farre aboue the two elder. When this Leir therefore was come to great yeeres, & began to waxe vnweldie through age, he thought to vnderstand the affections of his daughters towards

* See Furness, p. 384 fol.

him, and preferre hir whome he best loued, to the succession ouer the kingdome. Whervpon he first asked Gonorilla the eldest, how well shee loued him: who calling hir gods to record, protested, that she loued him more than hir owne life, which by right and reason shoulde be most deere vnto hir. With which answer the father being well pleased, turned to the second, and demanded of hir how well she loued him: who answered (confirming hir saiengs with great othes) that she loued him more than toung could expresse, and faire aboue all other creatures of the world.

"Then called he his yoongest daughter Cordeilia before him, and asked of hir what account she made of him: vnto whome she made this answer as followeth: Knowing the great loue and fatherlie zeale that you haue always borne towards me, (for the which I maie not answere you otherwise than I thinke, and as my conscience leadeth me) I protest vnto you, that I haue loued you euer, and will continuallie (while I liue) loue you as my naturall father. And if you would more vnderstand of the loue that I beare you, assertaine your selfe, that so much as you haue, so much you are worth, and so much I loue you, and no more. The father being nothing content with this answer, married his two eldest daughters, the one vnto Henninus, the Duke of Cornewal, and the other vnto Maglanus, the Duke of Albania, betwixt whome he willed and ordeined that his land should be deuided after his death, and the one halfe thereof immediatelie should be assigned to them in hand: but for the third daughter Cordeilla he reserued nothing.

"Neuertheles it fortuned that one of the princes of Gallia (which now is called France) whose name was Aganippus, hearing of the beautie, womanhood, and good conditions of the said Cordeilla, desired to haue hir in mariage, and sent ouer to hir father, requiring that he mighte haue hir to wife: to whome answere was made, that he might haue his daughter, but as for anie dower he could haue none, for all was promised and assured to hir other sisters alreadie. Aganippus notwithstanding this answer of deniall to receiue anie thing by way of dower with Cordeilla, tooke hir to wife, onlie moued thereto (I saie) for respect of hir person and amiable vertues. This Aganippus was one of the twelue kings that ruled Gallia in those daies, as in the Brittish historie it is recorded. But to proceed.

"After that Leir was fallen into age, the two dukes that had married his two eldest daughters, thinking long yer the gouernment of the land did come to their hands, arose against him in armour, and reft from him the gouernance of the land, vpon conditions to be continued for terme of life: by the which he was put to his portion, that is, to liue after a rate assigned to him for the maintenance of his estate, which in processe of time was diminished as well by Maglanus as by Henninus. But the greatest griefe that Leir tooke, was to see the vnkindnesse of his daughters, which seemed to thinke that all was too much which their father had, the same being neuer so little: in so much, that going from the one to the other, he was brought to that miserie, that scarslie they would allow him one seruaunt to waite vpon him.

"In the end, such was the vnkindnesse, or (as I maie saie) the vnnatu-

ralnesse which he found in his two daughters, notwithstanding their faire and pleasant words vttered in time past, that being constreined of necessitie, he fled the land, and sailed into Gallia, there to seeke some comfort of his youngest daughter Cordeilla whom before time he hated. The ladie Cordeilla hearing that he was arriued in poore estate, she first sent to him privilie a certeine summe of monie to apparell himselfe withall, and to reteine a certein number of seruants that might attende vpon him in honorable wise, as apperteined to the estate which he had borne: and then so accompanied, she appointed him to come to the court, which he did, and was so ioifullie, honorablie, and louinglie receiued, both by his sonne in law Aganippus, and also by his daughter Cordeilla, that his hart was greatlie comforted: for he was no lesse honored, than if he had beene king of the whole countrie himselfe.

"Now when he had informed his son in law and his daughter in what sort he had beene vsed by his other daughters, Aganippus caused a mightie armie to be put in readinesse, and likewise a greate nauie of ships to be rigged, to passe ouer into Britaine with Leir his father in law, to see him againe restored to his kingdome. It was accorded, that Cordeilla should also go with him to take possession of the land, the which he promised to leaue vnto hir, as the rightfull inheritour after his decesse, notwithstanding any former grant made to hir sisters or to their husbands in anie maner of wise.

"Herevpon, when this armie and nauie of ships were readie, Leir and his daughter Cordeilla with hir husband tooke the sea, and arriuing in Britaine, fought with their enimies, and discomfited them in battell, in which Maglanus and Henninus were slaine: and then was Leir restored to his kingdome, which he ruled after this by the space of two yeeres, and then died, fortie yeeres after he first began to reigne. His bodie was buried at Leicester in a vaut vnder the chanell of the riuer of Sore beneath the towne.

"Cordeilla the yoongest daughter of Leir was admitted Q. and supreme gouernesse of Britaine, in the yeere of the world 3155, before the bylding of Rome 54, Uzia was then reigning in Juda, and Jeroboam ouer Israell. This Cordeilla after hir father's deceasse ruled the land of Britaine right worthilie during the space of fiue yeeres, in which meane time her husband died, and then about the end of those fiue yeeres, hir two nephewes Margan and Cunedag, sonnes to hir aforesaid sisters, disdaining to be vnder the gouernment of a woman, leuied warre against hir, and destroied a great part of the land, and finallie tooke hir prisoner, and laid hir fast in ward, wherewith she tooke suche griefe, being a woman of a manlie courage, and despairing to recouer libertie, there she slue hirselfe."

The following extract from Sir Philip Sidney's *Arcadia* (lib. ii. pp. 133–138, ed. 1598, as quoted in the Clarendon ed.) contains the story out of which Shakespeare moulded Gloucester's tragic fate. It is called in ed. 1590, "The pitifull state, and story of the Paphlagonian vnkinde king, and his kind sonne, first related by the son, then by the blind father:"

"It was in the kingdome of *Galacia*, the season being (as in the depth

of winter) verie cold, and as then sodainlie growne to so extreame and foule a storme, that neuer any winter (I thinke) brought forth a fowler child: so that the Princes were euen cõpelled by the haile, that the pride of the winde blew into their faces, to seeke some shrowding place which a certain hollow rocke offering vnto them, they made it their shield against the tempests furie. And so staying there, till the violence thereof was passed, they heard the speach of a couple, who not perceiuing them, being hid within that rude canapie, held a straunge and pitifull disputation, which made them step out, yet in such sort, as they might see vnseene. There they perceiued an aged man, and a young, scarcelie come to the age of a man, both poorely arrayed, extreamely weather-beaten; the olde man blind, the young man leading him: and yet through all those miseries, in both there seemed to appeare a kind of noblenesse, not sutable to that affliction. But the first words they heard, were these of the old man. Well *Leonatus* (said he) since I cannot perswade thee to leade me to that which should end my griefe, and thy trouble, let me now intreat thee to leaue me: feare not, my miserie cannot be greater then it is, and nothing doth become me but miserie: feare not the daunger of my blind steps, I cannot fall worse then I am: and do not I pray thee, do not obstinately continue to infect thee with my wretchednesse: but flie, flie from this region only worthie of me. Deare father (answered he) do not take away from me the only remnant of my happinesse: while I haue power to do you seruice, I am not whollie miserable. Ah my sonne (said he, and with that he groned, as if sorrow straue to breake his heart) how euill fits it me to haue such a sonne, and how much doth thy kindnesse vpbraid my wickednesse? These dolefull speeches, and some others to like purpose (well shewing they had not bene borne to the fortune they were in,) moued the Princes to go out vnto them, and aske the younger what they were? Sirs (answered he with a good grace, and made the more agreeable by a certaine noble kind of piteousnesse) I see well you are straungers, that know not our miserie, so well here knowne, that no man dare know, but that we must be miserable. Indeed our state is such, as though nothing is so needfull vnto vs as pitie, yet nothing is more dangerous vnto vs, then to make our selues so knowne as may stirre pitie; but your presence promiseth that crueltie shall not ouer-runne hate: and if it did, in truth our state is sunke below the degree of feare.

"This old man (whom I leade) was lately rightfull Prince of this countrie of *Paphlagonia*, by the hard-hearted vngratefulnesse of a sonne of his, depriued, not onely of his kingdome (whereof no forraine forces were euer able to spoyle him) but of his sight, the riches which Nature graunts to the poorest creatures. Whereby, and by other his vnnaturall dealings, he hath bene driuen to such griefe, as euen now he would haue had me to haue led him to the top of this rocke, thence to cast himselfe headlong to death: and so would haue made me, who receiued my life of him, to be the worker of his destruction. But noble Gentlemen, said he, if either of you haue a father, and feele what dutifull affection is engraffed in a sonnes heart, let me intreat you to conueigh this afflicted Prince to some place of rest and securitie: amongst your worthie acts it shall be

none of the least, that a king of such might and fame, & so vniustlie oppressed, is in any sort by you relieued.

"But before they could make him answere, his father beganne to speake. Ah my sonne, said he, how euill an Historian are you, that leaue out the chiefe knot of all the discourse? my wickednesse, my wickednesse: and if thou doest it to spare my eares, (the only sense now left me proper for knowledge) assure thy selfe thou doest mistake me: and I take witnesse of that Sunne which you see (with that he cast vp his blind eyes, as if he would hunt for light) and wish my selfe in worse case then I do wish my selfe, which is as euill as may be, if I speake vntrulie, that nothing is so welcome to my thoughts, as the publishing of my shame. Therefore know you Gentlemen (to whom from my heart I wish that it may not proue some ominous foretoken of misfortune to haue met with such a miser as I am) that whatsoeuer my son (ô God, that truth binds me to reproch him with the name of my son) hath said is true. But besides those truthes, this also is true, that hauing had in lawfull mariage, of a mother fit to beare royall children, this sonne (such a one as partly you see, and better shall know by my short declaration) and so enioyed the expectations in the world of him, till he was growne to iustifie their expectations (so as I needed enuie no father for the chiefe comfort of mortalitie, to leaue another ones-selfe after me) I was caried by a bastard sonne of mine (if at least I be bound to beleeue the words of that base woman my concubine, his mother) first to mislike, then to hate, lastlie to destroy, or to do my best to destroy this sonne (I thinke you thinke) vndeseruing destruction. What wayes he vsed to bring me to it, if I should tell you, I should tediouslie trouble you with as much poisonous hypocrisie, desperate fraud, smooth malice, hidden ambition, and smiling enuie, as in anie liuing person could be harboured: but I list it not; no remembrance of naughtinesse delights me but mine owne; and me thinks, the accusing his traps might in some maner excuse my fault, which certainlie I lothe to do. But the conclusion is, that I gaue orders to some seruants of mine, whom I thought as apt for such charities as my selfe, to leade him out into a forrest, and there to kill him.

"But those theeues (better natured to my sonne then myselfe) spared his life, letting him go to learne to liue poorely: which he did, giuing himselfe to be a priuate souldier in a countrey here by: but as he was ready to be greatly aduanced for some noble peeces of seruice which he did, he heard newes of me: who (drunke in my affection to that vnlawfull and vnnaturall sonne of mine) suffered my selfe so to be gouerned by him, that all fauours and punishments passed by him, all offices, and places of importance distributed to his fauorites; so that ere I was aware, I had left my selfe nothing but the name of a King: which he shortly wearie of too, with many indignities (if any thing may be called an indignitie, which was laid vpon me) threw me out of my seat, and put out my eyes; and then (proud in his tyrannie) let me go, neither imprisoning, nor killing me; but rather delighting to make me feele my miserie; miserie indeed, if euer there were anie; full of wretchednesse, fuller of disgrace, and fullest of guiltinesse. And as he came to the crowne by so vniust means, as vniustlie he kept it, by force of straunger souldiers in

Cittadels, the neasts of tyrannie, and murderers of libertie; disarming all his owne countrimen, that no man durst shew himself a wel-willer of mine: to say the truth (I thinke) few of them being so (considering my cruell follie to my good sonne, and foolish kindnesse to my vnkind bastard:) but if there were any who felt a pitie of so great a fall, and had yet any sparkes of vnslaine dutie left in them towards me; yet durst they not shew it, scarcelie with giuing me armes at their doores; which yet was the onlie sustenance of my distressed life, no bodie daring to shew so much charitie, as to lend me a hand to guide my darke steps: till this sonne of mine (God knowes, worthy of a more vertuous, and more fortunate father) forgetting my abhominable wrongs, not recking daunger, and neglecting the present good way hee was in of doing himselfe good, came hither to do this kind office you see him performe towards me, to my vnspeakeable griefe; not onlie because his kindnesse is a glasse euen to my blind eyes of my naughtiness, but that aboue all griefes, it grieues me he should desperatelie aduenture the losse of his well-deseruing life for mine, that yet owe more to Fortune for my deserts, as if he would carie mudde in a chest of Chrystall: for well I know, he that now raigneth, how much so euer (and with good reason) he despiseth me, of all men despised; yet he will not let slip any aduantage to make away him, whose iust title (ennobled by courage & goodnesse) may one day shake the seat of a neuer secure tyrannie. And for this cause I craued of him to leade me to the top of this rocke, indeed I must confesse, with meaning to free him from so serpentine a companion as I am. But he finding what I purposed, onely therein since he was borne, shewed himselfe disobedient vnto me. And now Gentlemen, you haue the true storie, which I pray you publish to the world, that my mischieuous proceedings may be the glorie of his filiall pietie, the onlie reward now left for so great a merite. And if it may be, let me obtaine that of you, which my sonne denies me: for neuer was there more pity in sauing any, then in ending me, both because therin my agonie shall end, & so you shal preserue this excellent young man, who else wilfully followes his owne ruine."

The ante-Shakespearian play of *King Leir* (see p. 10 above) was entered in the Stationers' Registers, May 14th, 1594, as "*The moste famous Chronicle historye of* LEIRE *kinge of England and his Three Daughters;*" and again, May 8th, 1605, as "*the Tragecall historie of kinge* LEIR *and his Three Daughters, &c.*" It was printed in 1605 with the following title-page (as quoted by F. from Capell):

"The | True Chronicle Hi- | story of King LEIR, and his three | *daughters*, Gonorill, Ragan, | and Cordella. | As it hath bene diuers and sundry | times lately acted. | LONDON, | Printed by Simon Stafford for John | Wright, and are to be sold at his shop at | Christes Church dore, next Newgate | Market, 1605."

Furness remarks: "If we must find an original for *Lear*, I think it is in the old drama, and not in Holinshed; and I mean by this, that, in reading this old drama, every now and then there comes across us an incident, or a line, or a phrase, that reminds us of Shakespeare's *Lear*, and that this cannot be said of Holinshed's story. For instance, in *Leir* we find

a faithful courtier who defends Cordella to her father, and the old king replies, 'Urge this no more, and if thou love thy life.' And this same courtier afterwards accompanies the old king in his exile as his faithful companion and servant. Again, in the trial-scene Cordella murmurs aside her abhorrence at the hypocrisy of her sisters' asseverations of affection. Again, Leir alludes to Gonorill's 'young bones.' Again, Perillus says of Leir, 'But he the myrrour of mild patience, Puts up all wrongs and never gives reply.' Shakespeare's Lear says: 'No, I will be the pattern of all patience, I will say nothing.' Again, when Leir recognises Cordella after their estrangement, he kneels to her. But it is needless to multiply instances. . . . No one, I think, has done fuller justice to the old drama, which, by the way, Capell called 'a silly old play,' than Campbell, the poet, who, in his *Remarks* on Shakespeare's *Lear*, says: 'The elder tragedy of *King Leir* is simple and touching. There is one entire scene in it, the meeting of Cordelia with her father in a lonely forest, which, with Shakespeare's *Lear* in my memory and heart, I could scarcely read with dry eyes. This *Leir* is a pleasing tragedy, and, though it precedes our poet's *Lear*, is not its prototype, and its mild merits only show us the wide expanse of difference between respectable talent and commanding inspiration. The two Lears have nothing in common but their aged weakness, their general goodness of heart, their royal rank, and their misfortunes. The ante-Shakespearian Lear is a patient, simple old man, who bears his sorrows very meekly, till Cordelia arrives with her husband, the King of France, and his victorious army, and restores her father to the throne of Britain. . . . In the old play, Leir has a friend Perillus, who moves our interest, though not so deeply as Kent in the later and grander drama. But, independently of Shakespeare's having created a new Lear, he has sublimated the old tragedy into a new one by an entire originality in the spiritual portraiture of its personages. . . . In fine, wherever Shakespeare works on old materials you will find him not wiping dusted gold, but extracting gold from dust, where none but himself could have made the golden extraction.' *

W. says that we may be sure that S. was acquainted with the old *King Leir*. He adds: "This play is a tolerable one for the time in which it was produced—the early Elizabethan period; but it has no resemblance of construction or language to Shakespeare's tragedy, except that which results from the use of the same story as the foundation of both. But in the great dramatist's work there is yet a slight vestige of his insignificant and utterly unknown predecessor's labours upon the same subject. It might have been fortuitous, as it was most natural, that in both *Cordelia* should kneel to her father when she first sees him upon her return from France; but that in both the father should manifest an inclination to kneel to the daughter must be due, it would seem, to a reminiscence by the later dramatist of the work of his predecessor. So, too, when Shakespeare's *Lear* exclaims, 't was this flesh begot Those pelican daughters,' we may be quite sure that we hear an echo of these lines by the forgotten dramatist: 'I am as kind as is the pelican That kills itself to save

* For an abstract of the old play, see Furness, pp 393–401.

her young ones' lives.' And having found these traces of the old play in Shakespeare's memory, faint though they be, we may also presume that in *Perillus*, blunt and faithful counsellor and friend of the monarch in the elder play, we see a prototype of the noble character of Kent in the later. But in their scope, spirit, and purpose, aside from all question of comparative merit, the two works are entirely dissimilar; and after the closest examination of the earlier, I can find only these trifling and almost insignificant points of resemblance between them, except in incidents and characters which both playwrights owed to the old legend."

On the costume, manners, etc., of the play, Verplanck remarks: "The tale of Lear and his 'three daughters fair' belongs to the domain of old romance and popular tradition, and, told in poem, ballad, and many ruder ways, had become familiar to the English people. It belongs to that unreal 'but most potently believed history' whose heroes were the household names of Europe,—Saint George and his brother-champions, King Arthur and Charlemagne, Don Belliani, Roland and his brother-Paladins, and many others, for part of whom time has done, among those 'who speak the tongue that Shakespeare spoke,' what the burning of Don Quixote's library was meant to do for the knight. . . . Now, who that is at all familiar with the long train of imaginary history does not know that it all had its own customs and costume, as well defined as the heathen mythology or the Roman history? All the personages wore the arms and habiliments, and obeyed the ceremonials, of mediæval chivalry, very probably because these several tales were put into legendary or poetic form in those days; but whatever was the reason, it was in that garb alone that they formed the popular literature of Europe in Shakespeare's time. It was a costume well fitted for poetical purposes, familiar in its details to popular understanding, yet so far beyond the habitual associations of readers as to have some tinge of antiquity; while (as the admirers of Ariosto and Spenser well know) it was eminently brilliant and picturesque. Thus, whether, like Chaucer, the poet laid his scene of *Palamon and Arcite* in Pagan Athens, under Duke Theseus; or described, with the nameless author of *Morte d'Arthur*, the adventures of the Knights of the Round Table; or, with Ariosto, those of the French Paladins; or whether some humbler author told in prose the tale of *Saint George*, or the *Seven Champions;* the whole was clothed in the same costume, and the courts and camps of Grecian emperors, British kings, Pagan or Turkish soldans, all pretty much resembled those of Charles of Burgundy, or Richard of England, as described by Froissart and his brethren.

"To have deviated from this easy, natural, and most convenient conventional costume of fiction, half believed as history, for the sake of stripping off old Lear's civilized 'lendings,' and bringing him to the unsophisticated state of a painted Pictish king, would have shocked the sense of probability in an audience in Elizabeth's reign, as perhaps it would even now. The positive objective truth of history would appear far less probable than the received truth of poetry and romance, of the nursery and the stage. Accordingly, Shakespeare painted Lear and his times in the attire in which they were most familiar to the imagination of his audience."

ACT I.

SCENE I.—*Enter . . .* GLOSTER. In the 1st folio the name is here spelt "*Gloucester*," but in many places in the play (as in *Rich. III.*) it is "*Gloster*" or "*Glouster*," and the abbreviations used are "*Glo.*," "*Glou.*," "*Glost.*," etc. The 1st quarto has "*Gloster*," as have the majority of the modern eds.

1. *Had more affected.* Had been more partial to. See *Much Ado*, p. 124. The verb is intransitive in *A. and C.* i. 3. 71: "As thou affect'st" (=likest, pleasest).

2. *Albany.* Holinshed derives the name from Albanacte, or Albanactus, the youngest son of Brute. He gave the name *Albania* to that portion of Britain left him by his father, including all the territory north of the Humber.

5. *Qualities.* The folio reading; the quartos have "equalities," which, as Schmidt remarks, cannot be right, as the plural is improper. S. uses *equality* only in *K. John*, ii. 1. 327 and *A. and C.* i. 3. 47.

Curiosity. "Exactest scrutiny" (Warb.); "scrupulousness" (Steevens). Cf. i. 2. 4 and i. 4. 66. S. uses the word nowhere else except in *T. of A.* iv. 3. 303, where it has a similar sense (=nicety).

6. *Moiety.* Often used for a fraction other than a half. See *Ham.* p. 174.

The meaning of the passage is: the *qualities* or values are so balanced that the nicest discrimination cannot *make choice* among them.

9. *Brazed.* Cf. *Ham.* iii. 4. 37: "If damned custom have not braz'd it so," etc.

12. *Proper.* Comely. See *Much Ado*, p. 139.

13. *Some year.* See *R. and J.* p. 218, note on *Some minute.* Cf. i. 2. 5 below.

15. *Something.* The 3d and 4th folios (followed by some modern editors) have "somewhat." The adverbial use of *something* is very common in S. See Gr. 68.

25. *Out.* "Seeking his fortune abroad, there being no career for him at home in consequence of his illegitimate birth" (Wr.). Cf. *T. G. of V.* i. 3. 7:

> "He wonder'd that your lordship
> Would suffer him to spend his youth at home,
> While other men, of slender reputation,
> Put forth their sons to seek preferment out;"

that is, in foreign countries.

26. *Sennet.* A succession of notes on the trumpet or cornet. See *Hen. VIII.* p. 176.

28. *I shall.* We should now say, I *will*. See Gr. 315. In the next line the folios have *shall*, the quartos "will."

29. *Our darker purpose.* "More secret" (Warb.). Johnson paraphrases the passage thus: "We have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the partition."

30. *That.* Omitted in the quartos. D. and H. (2d ed.) read "we've" for *we have.*

31. *In three.* We still say "cut in two," "break in two," etc. *Fast*= fixed, settled; like *constant* in 36 below.

32. *From our age.* The folio reading; the quartos have "of our state," and in the next line "Confirming them on younger yeares." They omit *While we . . . prevented now*, and, to fill out 38, read "The two great princes," etc.

38. *France and Burgundy.* King Lear lived, as the chronicle says, "in the times of Joash, King of Judah." In iii. 2. 87, S. himself jokes at this extravagant antiquity; and here he appears to imagine Lear as king in the rough times following Charlemagne, when France and Burgundy had become separate nations (M.).

42, 43. *Since now . . . state.* The quartos omit these lines. For *both* with more than two nouns, cf. *V. and A.* 747: "Both favour, savour, hue, and qualities;" *W. T.* iv. 4. 56: "She was both pantler, butler, cook;" 1 *Hen. IV.* v. 1. 107: "Both he and they and you," etc.

46. *Where nature*, etc. The folio reading; the quartos have, "Where merit most doth challenge it." The meaning is: "where your natural affection deservedly claims it as due" (J. Crosby). For *challenge* (which Schmidt also makes="claim as due"), cf. *Oth.* i. 3. 188, ii. 1. 213, *Rich. II.* ii. 3. 134, *R. and J.* iii. 5. 216, etc. See also iv. 7. 31 below.

48. *Sir* begins the line in the early eds., but is put a line by itself by Johnson, D., W., and F. The Coll. MS. omits the word.

Word is the folio reading, retained by Rowe, K., and F. The editors generally adopt the "words" of the quartos. Cf. iii. 2. 75 below: "more in word than matter;" which may, however, be spurious. At any rate, as F. remarks, *word* seems more Shakespearian than *words.*

Wield =manage, express; the matter being "too weighty to be conveyed in mere words" (Wr.).

49. *Space.* Space in general, the world; as *liberty* is the freedom to enjoy it (Schmidt).

54. *Beyond all manner*, etc. "Beyond all assignable quantity: I love you beyond limits, and cannot say it is *so much*, for how much soever I should name, it would yet be more" (Johnson). But *so much* seems to refer to the comparisons just made, as Wr. explains it.

55. *What shall Cordelia speak?* The folio reading, retained by K., Coll., and F.; the quarto, which is generally followed, has "do" for *speak.* As F. remarks, the choice of readings, apart from authority, depends on whether we take *Love and be silent* as imperative or not.

57. *Shadowy.* "Shady" (the quarto reading). Cf. *T. G. of V.* v. 4. 2: "This shadowy desert, unfrequented woods."

For *champaigns* plains, cf. *T. N.* ii. 5. 174: "Daylight and champaign discovers not more." The word is an adjective in *R. of L.* 1247: "like a goodly champaign plain." The old spelling was often "champian" (as in the folio in *T. N.*) or "champion" (as in the later folios here).

Rich'd (=enriched) is used by S. nowhere else. The quartos omit *with champaigns rich'd, With plenteous rivers.*

61. *Cornwall.* The quartos add "speake," which most editors adopt.

62. *Self.* Cf. iv. 3. 34 below: "one self mate." See also *T. N.* p. 121 or *Hen. V.* p. 144. Gr. 20. The 1st quarto reads "Sir, I am made of the selfe same ("selfe-same" in 2d quarto) mettall that my sister is." In *T. N.* i. 1. 39, the 1st folio has *self*, the later folios *selfsame*.

63. *And prize me*, etc. "And I reckon myself equal to her in amount of affection" (Clarke). Mason would read "prize you," etc., "that is, set the same high value on you that she does."

64. *Names my very deed of love.* Describes my love in very deed, or just as it is.

65. *That.* In that, because. See Gr. 284.

67. *Which the most precious square of sense professes.* The folio reading; the quartos have "possesses." The choice between the two depends on the meaning of *square of sense*, which it is not easy to make out. Warb. thought it referred to "the four nobler senses, sight, hearing, taste, and smell." Johnson says: "Perhaps *square* means only *compass*, *comprehension*." Edwards makes it "the full complement of all the senses;" Moberly, "the choicest estimate of sense;" Wr., "the most delicately sensitive part of my nature." Schmidt, in his *Lexicon*, makes *square*="rule, regularity, just proportion," if we read *professes* (as he does in his ed. of the play), and paraphrases the line thus: "which the soundest sense acknowledges as joys." If we read *possesses*, he would make *square*="compass, range (?)." The objection to all these interpretations is that they do not so much find a meaning in *square* as force one upon it. If S. wrote the word, it must have one of these meanings—rule, estimate, compass, or range; but we suspect some corruption. The Coll. MS. has "sphere," and Sr. reads "spacious sphere;" but the emendations are not to our mind. For a fuller discussion of the enigma we must refer the reader to F., who has a full page of fine print upon it. He, by the way, reads *professes*, and remarks: "Whatever meaning or no-meaning we may attach to *square of sense*, it seems clear to me that Regan refers to the joys which that square *professes* to bestow."

68. *Felicitate.* Made happy; the only instance of the word in S. Gr. 342.

71. *More ponderous.* The quartos have "more richer," which is generally adopted. Wr. says that the folio reading "has the appearance of being a player's correction to avoid a piece of imaginary bad grammar;" but it was not considered bad grammar at that time. See Gr. 11. F., who reads *more ponderous*, quotes Schmidt: "*Light* was the usual term applied to a wanton, frivolous, and fickle love; 'light o' love' was a proverbial expression. But the opposite of this, *heavy*, could not be here employed, because that means uniformly, in a moral sense, melancholy, sad; nor is *weighty* any better; therefore S. chose *ponderous*."

74. *Validity.* Value. See *R. and J.* p. 189 or *T. N.* p. 120.

76. *Our last and least.* The folio reading, adopted by K., Sr., W., and F. The quartos have "the last, not least, in our deere love." Cf. *3 H. VI.* iii. 1. 189: "Though last, not least in love." Malone quotes *The Spanish Tragedy*, written before 1593: "The third and last, not least, in our account." St. adds examples of the expression from Peele, Middleton, and B. and F. W. remarks: "Plainly this passage was rewritten before

the folio was printed. The last part of 82, as it appears in the quartos, shows that the figurative allusion to the King of France and the Duke of Burgundy could have formed no part of the passage when that text was printed. And in the rewriting there was a happy change made from the commonplace of 'last not least' to an allusion to the personal traits and family position of Cordelia. The impression produced by all the passages in which she appears or is referred to is, that she was her father's little pet, while her sisters were big, bold, brazen beauties. Afterwards, in this very scene, Lear says of her to Burgundy: 'If aught within that *little* seeming substance, or all of it, *with our displeasure pieced*,' etc. When she is dead, too, her father, although an infirm old man, 'fourscore and upward,' carries her body in his arms. Cordelia was evidently the least, as well as the youngest and best beloved, of the old king's daughters; and therefore he says to her, 'Now our joy, what can you say to justify my intention of giving you the richest third of the kingdom, although you are the youngest born and the least royal in your presence?' The poet's every touch upon the figure of Cordelia paints her as, with all her firmness of character, a creature to nestle in a man's bosom,—her father's or her husband's—and to be cherished almost like a little child; and this happy after-thought brings the picture into perfect keeping, and at the very commencement of the drama impresses upon the mind a characteristic trait of a personage who plays an important part in it, although she is little seen." As F. says, "if *last, not least* was a hackneyed phrase in Shakespeare's time, it is all the more reason why it should not be used here."

77. *Milk*. A metonymy for pastures. Moberly remarks: "In ascribing vines to France, and not to Burgundy, S. may have thought of the pastoral countries of Southern Belgium as forming part of Burgundy (as they did till the death of Charles the Bold, 1477), otherwise we should not understand the distinction; as in the French Burgundy wine-growing was of very old standing; the arms of Dijon and Beaune have a vine upon them, and a great insurrection of vine-dressers took place there in 1630. — Michelet, *Hist. de France*, ii. 303." The quartos omit *The vines . . . interess'd*.

78. *Interess'd*. Theobald's reading, adopted by the editors generally. The folio has "interest," which Schmidt retains, considering it a contracted form of *interested* (Gr. 342). Steevens quotes Drayton's *Polyolbion*, preface, "he is someway or other by his blood interessed therein;" and B. J., *Sejanus*, iii. 1:

> "but that the dear republic,
> Our sacred laws, and just authority
> Are interess'd therein, I should be silent."

Wr. adds examples of *interessed* from Massinger, Florio, and Minsheu.

80. *Nothing, my lord*. Coleridge remarks: "There is something of disgust at the ruthless hypocrisy of her sisters, and some little faulty admixture of pride and sullenness in Cordelia's 'Nothing;' and her tone is well contrived, indeed, to lessen the glaring absurdity of Lear's conduct, but answers the yet more important purpose of forcing away the attention from the nursery-tale the moment it has served its end, that of sup-

plying the canvas for the picture. This is also materially furthered by Kent's opposition, which displays Lear's moral incapability of resigning the sovereign power in the very act of disposing of it. Kent is, perhaps, the nearest to perfect goodness in all Shakespeare's characters, and yet the most individualized. There is an extraordinary charm in his bluntness, which is that only of a nobleman, arising from a contempt of overstrained courtesy, and combined with easy placability where goodness of heart is apparent. His passionate affection for, and fidelity to, Lear act on our feelings in Lear's own favour; virtue seems to be in company with him."

Mr. W. W. Lloyd observes: "The crudity of manners expressed in Lear's solicitation of flattery has its natural counterpart in the almost sullen and repulsive tone of the virtue which preserves Cordelia from the degradation he would tempt her to. The progress of the story required a reply that should provoke the indignation of her father, and yet not cause her to forfeit our esteem. . . . Moreover, S., it appears to me, designed to convey, by the very terms and rhythm of the speeches of Cordelia, an impression that her speech was usually reserved and low and laconic, and thus that the very faculty was foreign to her that might have enabled her to effect the same result for her own dignity with milder method. Certain it is, and it is sufficiently declared in the sequel of the scene, that she took too little thought for the fact that her disinheriting was a greater misfortune to her father than to herself, and that to prevent it for his sake were worth incurring some misconstruction; this thought necessarily arises from the terms in which she commends her father, whose weakness she had not had the skill to humour honourably, to the sisters, whose natures she knows too well not to foresee their course, even without the irritation which the same weakness was sure to give occasion and welcome pretext for. This, then, is the incongruity of the social state on which the tragic action of the play depends; and when Lear enters mad in the last scene, with Cordelia dead in his arms, we have but the fulfilment for either of the fate they equally provoked; we behold the common catastrophe of affection too much qualified by unreasonable anger on one side, and unaccommodating rigour on the other."

83. *Nothing will come of nothing.* An allusion to the old maxim, *Ex nihilo nihil fit.* Cf. i. 4. 124 below.

86. *According to my bond.* According to my duty, as I am bound by filial obligation. Cf. *A. W.* i. 3. 194:

> "*Countess.* Love you my son?
> "*Helena.* Do not you love him, madam?
> "*Countess.* Go not about; my love hath in 't a bond
> Whereof the world takes note."

87. *Mend.* For the antithesis of *mend* and *mar*, cf. *V. and A.* 478, *R. of L.* 578, and *Sonn.* 103. 10. On *make* and *mar*, see *R. and J.* p. 146.

90. *As are right fit.* Abbott (Gr. 384) makes this elliptical,="as (they) are right fit (to be returned);" but, as F. suggests, it may be an instance of the relative use of *as* (Gr. 280). Cf. i. 4. 57 below. M. explains the plural *are* as used by attraction to the word *duties*, the regular construc-

tion being "as *is* fit." But common as is the expression *as is fit*, we believe it does not occur in S.

93. *Love you all.* Give you all their love. For the adverbial use of *all* (=altogether), see Gr. 28.

94. *Plight.* Pledge, troth; the only instance of the noun in this sense in S., though the verb (see iii. 4. 114 below) occurs several times. Wr. says: "The A. S. *pliht* corresponds to the other meaning of the word, which occurs in *T. and C.* iii. 2. 168." But surely the A. S. *pliht* also means pledge, and this *plight* is etymologically the same as the other.

97. *To love my father all.* The words are found only in the quartos.

103. *Mysteries.* The reading of the 2d folio; the 1st has "miseries," and the quartos "mistresse."

Hecate. A dissyllable; as regularly in S. except in 1 *Hen. VI.* iii. 2. 64. Wr. remarks that this is "a significant fact as regards Shakespeare's share in that play." It would not of itself, however, settle the question; for Milton uses *Hecate* both as a dissyllable (*Comus*, 135) and as a trisyllable (*Id.* 535). See *Macb.* p. 222.

104. *Operation of the orbs.* An astrological allusion. The latter folios (followed by H.) read "operations."

105. *Whom.* For *who* used of inanimate objects personified, see Gr. 264.

109. *The barbarous Scythian.* Wr. cites Purchas, *Pilgrimage*, ed. 1614, p. 396: "These customes were generall to the Scythians in Europe and Asia (for which cause *Scytharum facinora patrare*, grew into a prouerbe of immane crueltie, and their Land was iustly called Barbarous): others were more speciall and peculiar to particular Nations Scythian." Cf. *T. A.* i. 1. 131: "Was ever Scythia half so barbarous?"

110. *Makes his generation messes.* Devours his children. For *generation*=progeny, cf. *W. T.* ii. 1. 148, *Rich. II.* v. 5. 8, *T. and C.* iii. 1. 146 (cf. *Matt.* iii. 7), etc.

111. *To my bosom.* Omitted in the quartos.

113. *Sometime.* For the adjective use (=former, whilom), cf. *Rich. II.* v. 1. 37, *Ham.* i. 2. 8, etc. *Sometimes* was similarly used; as in *Rich. II.* i. 2. 54, v. 5. 75, etc. See Gr. 68*a*.

115. *Dragon.* M. remarks: "A natural trope for Lear to use, as, like Arthur, he would wear a helmet,

> 'On which for crest the golden dragon clung
> For Britain.'"

Wrath is put by metonymy for the object of the wrath.

116. *To set my rest.* The expression is evidently suggested by the card-playing phrase *set up my rest* (see *M. of V.* p. 139), though with a reference also to the sense of *rest*=repose. For a similar instance, see *R. and J.* v. 3. 110:

> "O, here
> Will I set up my everlasting rest;"

and see our ed. p. 215.

Set up my rest was the usual phrase in the game of primero, and, as F. notes, the one elsewhere used by S.; but we find *set my rest* in Minsheu's *Dialogues*, 1599. The following extract from a dialogue illustrating the

game shows that some of its technicalities were much like those of certain games still in vogue: "*O.* Let the cardes come to me, for I deale them; one, two, three, fower, one, two, three, fower. *M.* Passe. *R.* Passe. *L.* Passe. *O.* I set so much. *M.* I will none. *R.* Ile none. *L.* I must of force see it; deale the cards. *M.* Giue me fower cards; Ile see as much as he sets. *R.* See heere my rest; let euery one be in. *M.* I am come to passe againe. *R.* And I too. *L.* I do the selfe same. *O.* I set my rest. *M.* Ile see it. *R.* I also. *L.* I cannot giue it ouer. *M.* I was a small prime. *L.* I am flush."

117. *Hence, and avoid my sight!* It has been disputed whether this is addressed to Cordelia or Kent. Heath, Delius, Clarke, and H. say Kent; Rowe, Jennens, Malone, Wr., and F. say Cordelia, and W. is inclined to agree with them. The only reason given for the former view is that Cordelia does not go out, as, it is said, she would be likely to do upon such a command; but neither does Kent obey the order, and Cordelia would perhaps be no more likely to leave at the first impatient word of her father. Before she has fairly time to go, the order is given to call in France to take her if he will.

119. *Who stirs?* Delius takes this to be a threat, to frighten the bystanders from any chance opposition. M. says: "The courtiers seem unwilling to obey a command so reckless." F., with a finer insight, asks: "May it not be that the circle of courtiers are so horror-struck at Lear's outburst of fury, and at Cordelia's sudden and impending doom, that they stand motionless and forget to move? This is one of Shakespeare's touches, like old Capulet's calling Juliet 'you tallow-face,' to be interpreted by reading between the lines."

121. *Digest.* Metaphorically = enjoy, as Schmidt makes it, rather than "incorporate," as Wr. gives it.

122. *Marry her.* Get her a husband.

124. *Effects.* "The outward attributes of royalty, everything that follows in its train" (Wr.). Cf. *R. of L.* 1555: "Such devils steal effects from lightless hell," etc.

128. *Only.* For the transposition, see Gr. 420. Cf. *M. for M.* iii. 1. 163, *Much Ado*, iii. 1. 23, iv. 1. 323, *L. L. L.* i. 1. 51, *A. Y. L.* i. 2. 204, etc.

129. *Addition.* Titular honour. Most editors adopt the "additions" of the quartos, but cf. ii. 2. 21 below, where the singular, as the context shows, refers to a multiplicity of titles. See also v. 3. 68. Cf. *Macb.* p. 164.

130. *Revenue.* Accented by S. on the first or second syllable, as suits the measure. See *M. N. D.* p. 125.

Of the rest (needlessly changed by Warb. to "of th' best") is antithetical to *The name*, etc., and includes all powers and attributes not thus reserved.

132. *Coronet.* Probably = crown; as in 1 *Hen. VI.* v. 4. 134. Delius takes it to mean the ducal coronet, not Lear's own crown.

136. *Make from.* Go from, get away from. Cf. *make to* (*V. and A.* 5, *C. of E.* i. 1. 93), *make for* (*W. T.* iv. 4. 554), etc. So with adverbs; as *make forth* (*J. C.* v. 1. 25), *make up* (*K. John*, iii. 2. 5), etc.

137. *The fork.* That is, the barbed arrow-head. Wr. quotes Ascham, who says, in his *Toxophilus*, that Pollux describes two kinds of arrow-heads: "The one he calleth ὄγκινος, descrybynge it thus, hauyng two poyntes or barbes, lookyng backewarde to the stele and the fethers, which surely we call in Englishe a brode arrowe head or a swalowe tayle. The other he calleth γλωχίς, hauying .ii. poyntes stretchyng forwarde, and this Englysh men do call a forkehead."

Wr. thinks that *invade* is used in "its literal sense" (from Latin *invado*), but it may be a simple metaphor. Cf. iii. 4. 7 below. The only other instances of the word in S. are v. 1. 25 below and *Hen. V.* i. 2. 136.

139. *What wouldst thou do?* "This is spoke on seeing his master put his hand to his sword" (Capell).

142. *Falls.* The quartos have "stoops;" and "Reuerse thy doome" for *Reserve thy state.* Most of the editors (except K., Delius, Sr., Schmidt, and F.) follow the quartos here; but F. ably defends the folio reading: "Kent is such a noble fellow that we who know Cordelia's truthfulness and honesty, and have heard her words spoken aside, cannot but think that he is here pleading her cause. But I am afraid we are too hasty. Kent is pleading, not for Cordelia, but for Lear himself; he has not as yet made the slightest allusion to Cordelia. When Lear denounces her, Kent, who sees that Lear is crushing the only chance of future happiness, starts forward with 'Good my liege;' but before he can utter another word Lear interrupts him, and interprets his exclamation as an intercession for Cordelia; and we fall into the same error, so that when Kent speaks again we keep up the same illusion, whereas all that he now says breathes devotion to the king, and to no one else. The folly to which majesty falls is not the casting off of a daughter,—that is no more foolish in a king than in a subject,—but it is the surrendering of revenue, of sway, and of the crown itself,—this is hideous rashness, this is power bowing to flattery. Hence, Kent entreats Lear 'to reserve his state.' And to show still more conclusively that Lear, and not Cordelia, is chiefly in his thoughts, in his very next speech he says that the motive for which he now risks his life is the safety of the king. Furthermore, when Lear has been turned out of doors and his daughters have usurped all his powers, Gloucester (iii. 4. 152) says, 'Ah that good Kent! He said it would be thus,' which cannot well refer to any other passage than the present. Moreover, had Kent been so devoted to Cordelia as to suffer banishment for her sake, would he not have followed her to France rather than followed as a servant his great patron whom he had thought on in his prayers? It need scarcely be added that 'reserve thy state' means 'retain thy royal dignity and power.'"

144. *Answer my life*, etc. "That is, let my life be answerable for my judgment, or I will stake my life on my opinion" (Johnson). For the subjunctive "used optatively or imperatively," see Gr. 364.

147. *Reverbs.* Probably the poet's own contraction of *reverberates*, as no other instance of the word has been found.

149. *Wage.* Stake, set as a *wager.* Cf. *Cymb.* i. 4. 144: "I will wage against your gold, gold to it." In *Ham.* v. 2. 154, the folios have "waged" the quartos "wagered."

152. *Blank.* "The *white* or exact mark at which the arrow is shot. 'See better,' says Kent, 'and keep me always in your view'" (Johnson). See *Ham.* p. 243.

154. *Swear'st.* Elsewhere S. has *swear by* in this sense; but such omission of prepositions after other verbs is common enough. See Gr. 200. For *miscreant* the quartos have "recreant." Wr. thinks it possible that *miscreant* is used "with some sense of its original meaning of misbeliever, after Kent's contemptuous reference to the gods."

155. *Dear sir, forbear.* Omitted in the quartos.

157. *Revoke thy gift.* Here the quartos read "doome" for *gift.* See on 142 above.

159. *Recreant.* The quartos omit the word here.

162. *Strain'd.* Exaggerated, excessive; as in 2 *Hen. IV.* i. 1. 161: "This strained passion doth you wrong, my lord." The quartos have "straied," which Johnson takes to mean "exorbitant, passing due bounds."

163. *Betwixt.* The quartos have "between," but in 132 above "betwixt" for *between.* The same words are often interchanged in the quarto and folio texts of *Richard III.*

164. *Nor . . . nor.* Often used by S. for *neither . . . nor;* as in *Rich. II.* ii. 3. 170, iii. 2. 64, v. 5. 39; *Macb.* i. 7. 51, v. 5. 48, etc. We sometimes find three or more parts thus joined; as in *R. and J.* ii. 2. 40, *Oth.* iii. 4. 116, etc.

165. *Our potency made good,* etc. "As a proof that I am not a mere threatener, that I have power as well as will to punish, take the due reward of thy demerits; hear thy sentence" (Malone). The 2d quarto has "make" for *made.*

167. *Diseases.* Dis-eases, discomforts. Cf. 1 *Hen. VI.* ii. 5. 44: "And in that ease I'll tell thee my disease;" *T. of A.* iii. 1. 56: "Thou disease of a friend, and not himself!" Cf. also the verb (=make uneasy, disturb) in Cor. i. 3. 117: "she will but disease our better mirth." See also *Macb.* p. 249, note on *Will cheer me,* etc. The folios have "disasters," which K., Delius, and W. adopt.

169. *Tenth.* The Coll. MS. has "seventh."

171. *Away!* etc. Dr. Bucknill says: "Lear's treatment of Kent; his ready threat in reply to Kent's deferential address; his passionate interruptions and reproaches; his attempted violence, checked by Albany and Cornwall; and, finally, the cruel sentence of banishment, cruelly expressed,—all these are the acts of a man in whom passion has become disease."

173. *Sith.* The 1st quarto has "Since," which is derived from *sith.* See Wb. The intermediate form, *sithence,* occurs in *A. W.* i. 3. 124 and *Cor.* iii. 1. 47.

174. *Freedom.* The quartos have "Friendship;" and in 175 "protection" for *dear shelter* and "the" for *thee.* In 176 they transpose *justly* and *rightly,* and have "thinks" for *think'st.*

175. Hanmer, followed by most editors, inserts here the stage-direction "*To Cordelia,*" and at 177 "*To Gon. and Regan;*" but the text makes it sufficiently clear who is addressed.

177. *And your large speeches*, etc. "And may your acts substantiate your ample protestations" (Clarke).

180. *Course*. Wr. says there is "evidently" a play on *corse;* but we agree with F. that there is no reason for supposing such a quibble here.

181. *Here 's*. For *is* before a plural subject, see Gr. 335. The folios give this speech to Cordelia.

183. *Address toward*. Address ourselves to. We find *toward* with *address*=direct, in *L. L. L.* v. 2. 92:

> "Toward that shade I might behold address'd
> The king and his companions."

184. *Hath rivall'd*. Hath been a rival or competitor; the only instance of the verb in S.

In the least. At the least. In ii. 4. 135 below it is used as now=in the smallest degree. These, we believe, are the only examples of the phrase in S.

189. *So*. That is, worthy of such a dowry. There is a kind of play on *dear*, as the next line shows: when she was dear in love we held her dear in price.

191. *Little-seeming*. Little in appearance. See on 76 above. The hyphen is not in the early eds., and is perhaps not absolutely necessary. Johnson made *seeming*="beautiful;" and Steevens, "specious."

192. *Piec'd*. That is, pieced out. Cf. iii. 6. 2 below.

193. *Like*. Please. See *Ham.* p. 202. Cf. ii. 2. 84 below: "His countenance likes me not."

195. *Owes*. Owns, possesses; as often. Cf. i. 4. 114 below; and see *Macb.* pp. 162, 167, 200, 251.

197. *Stranger'd*. Estranged, alienated. For verbs from nouns and adjectives, see Gr. 294.

199. *Makes not up*. Comes to no decision (Schmidt). For *in* the quartos have "on."

202. *Make such a stray*. Go so far astray. For the ellipsis of *as*, see Gr. 281, and cf. 210 just below.

203. *Beseech*. For the omission of the subject, see Gr. 401.

204. *Avert*. Turn; the only instance of the verb in S. *Aversion* he does not use at all.

For the double comparative in *more worthier*, see Gr. 11. The quartos have "Most best, most dearest" in 209 below. Wr. thinks that here, as in 71, "the folios have patched the grammar;" but, if so, why did they not in *more worthier* as well?

207. *Best object*. The 1st folio omits *best*, and the Coll. MS. has "blest." Schmidt believes that *best* is an interpolation, as *object* is often used without an adjective to denote "what one has always in his eye, or seeks out with his eye, the delight of his eye." Cf. *V. and A.* 255: "The time is spent, her object will away." See also *Id.* 822, *M. N. D.* iv. 1. 174, *T. of A.* iv. 3. 122, etc.

208. *Argument*. Theme, subject; as in ii. 1. 8 below. See *Much Ado*, pp. 123, 135.

209. *In this trice of time*. We still use the expression "in a trice" (*T. N.* iv. 2. 123, etc.). "On a trice" occurs in *Temp.* v. 1. 238.

210. *Dismantle.* Elsewhere in S. the object of the verb is that from which anything is stripped, as in modern usage. Cf. *W. T.* iv. 4. 66 and *Ham.* iii. 2. 293.

212. *Such . . . that.* Cf. ii. 2. 114 below: "such a deal of man that worthied him;" and see Gr. 279.

213. *Monsters.* Makes monstrous; as in *Cor.* ii. 2. 81: "To hear my nothings monster'd." See on 197 above.

214. *Fallen.* The quarto reading; the folios have "Fall." *Must be* is understood; or *must* with the folio reading. *Fall'n into taint*=become tainted. Malone paraphrases the passage thus: "Either her offence *must be* monstrous, or, if she has not committed any such offence, the affection which you always professed to have for her *must be* tainted and decayed."

217. *For.* Because; as in i. 2. 5 below. See *M. of V.* p. 134, note on *For he is a Christian.* See Gr. 151, 387.

220. *Nor other foulness.* The quartos have "murder or" or "murder, or," and the folios "murther, or." The emendation in the text is from the Coll. MS. and is adopted by Sr. and F. The editors generally follow the early text, though with more or less distrust of it. D. calls it "a very suspicious reading;" and Halliwell says that "most readers will agree with" him. St. considers *nor other* "certainly a very plausible substitution." W., in his *Shakespeare's Scholar*, says that "mur*ther* is an easy and undeniable mistake for *nor other*;" but in his ed. of S. decides that the old text is right. M. remarks: "There seems good reason for adopting Collier's reading; the gradation 'vicious blot, murder, foulness' would not be happy. Moreover, from the parallel expression, 'vicious mole of nature,' in *Ham.* i. 4. 24, we may conclude that in this line Cordelia refers to natural defects, which Lear might be supposed to have just discovered; but in the next line to evil actions from all suspicions of which she wishes to be cleared." F. agrees with M. as to the gradation in "vicious blot, murder, foulness," and adds: "This alone is so un-Shakespearian that of itself it would taint the line. . . . And mark how admirably the lines are balanced: 'vicious blot or other foulness,' 'unchaste action or dishonour'd step.'" H. admits that "*murder* seems a strange word to be used here;" but suspects that Cordelia purposely uses it "out of place, as a glance at the hyperbolical absurdity of denouncing her as 'a wretch whom Nature is asham'd to acknowledge.'" By "out of place" we presume he refers to its being used *in the speech*, not to its strange position between *blot* and *foulness*, to which M. and F. refer, and which, to our thinking, settles the question beyond a doubt. We can conceive of Cordelia's using the word in the way that H. suggests (indeed, it seems to us the best explanation of her using it—if she did use it—that has been offered), but not of her putting it so preposterously "out of place" in the speech. One has only to read the line, giving *murder* the sarcastic tone which this explanation requires, in order to see how awkwardly it comes in at that point.

221. *Unchaste.* The quartos read "vncleane."

223. *But even for want*, etc. "The construction is imperfect though the sense is clear. We should have expected 'even the want' as Han-

mer reads, but S. was probably guided by what he had written in the line preceding, and mentally supplied 'I am deprived.' There is an obscurity about *for which*. It would naturally mean 'for having which,' but here it must signify 'for wanting which'" (Wr.).

224. *Still-soliciting.* Ever-begging. Cf. *still-vexed* in *Temp.* i. 2. 229, and *still-closing* in *Id.* iii. 3. 64; and see our ed. pp. 117, 133. See also *M. of V.* p. 128 and Gr. 69.

225. *That.* The quartos have "As." See on 212 above.

226. *Hath lost me.* Hath caused me to *lose*. Cf. i. 2. 104 below: "It shall lose thee nothing." See also *T. N.* ii. 2. 21: "That sure methought her eyes had lost her tongue," etc. *In*=in respect to. Cf. Gr. 162.

Better thou. The quartos read "Goe to, goe to, better thou."

229. *Unspoke.* The only instance of the form in S. *Unspoken* occurs only in *Cymb.* v. 5. 139.

231. *Love 's not love*, etc. Cf. *Sonn.* 116

232. *Regards.* Considerations; as in *Ham.* ii. 2. 79, iii. 1. 87, etc. The quartos have "respects." Both the quartos and the folios have *stands*. The relative often "takes a singular verb, though the antecedent be plural" (Gr. 247). Cf. ii. 4. 269 below: "If it be you that stirs," etc.

233. *Entire point.* Main point; as Schmidt and M. explain it. Johnson defines *main* as "single, unmixed with other considerations."

241. *Respects of.* Considerations of; the quarto reading. The folio has "respect and." For *respects*, see *Ham.* p. 226, or *K. John*, p. 158.

247. *Cold'st.* For the contracted superlative, see Gr. 473.

251. *Waterish.* Used contemptuously; as in the only other instance in S. Cf. *Oth.* iii. 3. 15: "nice and waterish diet." As Wr. notes, Burgundy was the best-watered district of France. He quotes Heylyn, *A Little Description of the Great World:* "That which Queene Katharine was wont to say, that France had more rivers than all Europe beside; may in like manner be said of this Province in respect of France."

252. *Unpriz'd.* Not prized by others, unappreciated. Wr. suggests that it may mean priceless, as *unvalued* in *Rich. III.* i. 4. 27 means invaluable; but the other sense gives us an antithesis (unprized by others, but precious to me) instead of a mere repetition of epithets.

253. *Unkind.* Unnatural; or combining that sense with the more familiar one. Cf. iii. 4. 69 below: "his unkind daughters." See *T. N.* p. 156.

254. "*Here* and *where* have the power of nouns: Thou losest this residence to find a better residence in another place" (Johnson).

258. *Benison.* Blessing. See *Macb.* p. 205.

261. *Ye jewels.* The early eds. have "The jewels," which may possibly be what S. wrote; but *The* and *Ye*, being constantly written alike in that day, were liable to be confounded by the printer, and probably were here. The emendation is due to Rowe, and is adopted by D., W., Halliwell, H., and F.

Wash'd is often applied to tears; as in *Much Ado*, i. 1. 27, iv. 1. 156, *M. N. D.* ii. 2. 93, 2 *Hen. IV.* iv. 5. 84, 87, *R. and J.* ii. 3. 70, iii. 2. 130, etc.

262. *I know you what you are.* For the redundant object, see Gr. 414. Wr. compares *Mark*, i. 24.

265. *Professed bosoms.* Professed love. Pope changed *professed* to "professing;" and Wr. makes it="which had made professions" (cf. Gr. 374). But *bosoms*=love; as in v. 3. 50 below. Cf. *M. for M.* iv. 3. 139: "And you shall have your bosom on this wretch" (that is, your heart's desire). See also *W. T.* iv. 4. 574 and *Oth.* iii. 1. 58.

267. *Prefer.* Commend. Cf. *J. C.* v. 5. 62: "Ay, if Messala will prefer me to you," etc.

269. *Prescribe not us.* F. prints "not' us." It is true that elsewhere in S. we have *prescribe to*, but here *us* may be a dative, as often. The quartos read "duties." They also give this speech to Goneril, and the next to Regan.

271. *At Fortune's alms.* At the charity or alms-giving of Fortune. Capell and Halliwell read "As" for *At.* Wr. takes *at* to be used as with nouns of price or value. The expression *Fortune's alms* occurs again in *Oth.* iii. 4. 122.

272. *And well are worth the want*, etc. And well deserve the want that you have brought upon yourself (*want* being a "cognate accusative"); or it may mean "and well deserve the want of that affection in which you yourself have been wanting" (Wr.). The quartos read "are worth the worth that you have wanted."

273. *Plighted.* Folded. The quartos have "pleated" or "pleeted," and some modern eds. "plaited." Cf. Milton, *Comus*, 301: "the plighted clouds." Wr. quotes Spenser, *F. Q.* ii. 3. 26: "with many a folded plight." We have the participle in *Id.* iii. 9. 21: "her well-plighted frock;" and in the contracted form *plight* in *Id.* vi. 7. 43: "And on his head a roll of linnen plight."

274. *Cover.* All the early eds. have "couers," which may possibly be what S. wrote. See on 232 above. For *shame them* the folios have "with shame," which Capell, K., Sr., and Schmidt adopt. Henley sees an allusion to *Prov.* xxviii. 13.

284. *Grossly.* Palpably, evidently (Schmidt); as in *C. of E.* ii. 2. 171, *A. W.* i. 3. 184, etc.

287. *Of his time.* Of his life. Cf. *M. of V.* i. 1. 129: "my time something too prodigal," etc. See also i. 2. 41 below.

289. *Long-ingraffed.* The quartos have "long ingrafted." S. uses both *graff* and *graft.* See *A. Y. L.* p. 171, note on *Graff. Long-ingraffed condition*="qualities of mind confirmed by long habit" (Malone). For *condition*, cf. iv. 3. 33 below; and see *Oth.* pp. 175, 198.

292. *Unconstant.* Capricious. For the form, see *K. John*, p. 156. Gr. 442. For *like*=likely, see *Ham.* p. 186.

M. remarks: "These women come of themselves, and at once, to the feeling which it requires all Iago's art to instil into Othello; on whom it is at length urged that Desdemona must be irregular in mind, or she would not have preferred him to the 'curled darlings' of Venice."

295. *Hit.* Agree; the quarto reading. The folios have "sit," which Rowe, Pope, Hanmer, Capell, K., and Schmidt adopt.

297. *Offend.* Injure; as in *M. of V.* iv. 1. 140: "Thou but offend'st

thy lungs to speak so loud," etc. The meaning seems to be: if the king goes on in this way, "snatching back his authority the moment his will is crossed, we shall be the worse off for his surrender of the kingdom to us" (H.).

299. *I' the heat.* "While the iron is hot," as the proverb hath it.

SCENE II.—1. *Thou, Nature*, etc. Warb. saw atheism in this; but, as Steevens remarks, Edmund speaks of *nature* in opposition to *custom*, and not to the existence of a God. Cf. 17 below.

3. *Stand in the plague.* If this is what S. wrote (and no satisfactory emendation has been suggested), it must mean, as Capell explained it, "be exposed to" the *plague*, or vexation. Warb. would read "plage" = place, and St. thinks that *plague* may possibly be = the Latin *plaga*, place or boundary; but this is very improbable. Wr. suggests that S. had in mind a passage in the Prayer-Book version of *Psa.* xxxviii. 17: "And I truly am set in the plague," where *plague* seems to follow the Latin of Jerome's translation, "Quia ego ad plagam paratus sum."

4. *Curiosity.* "Over-nice scrupulousness" (Steevens). See on i. 1. 5 above. *Curiosity*, according to Walker, is pronounced *curious'ty*. Cf. B. and F., *Nice Valour:* "But I have ever had that curiosity." Cf. Gr. 456.

Deprive. "Disinherit" (Steevens and Schmidt). Cf. Warner, *Albions England:* "if whom ye have depriv'd, ye shall restore again."

5. *For that.* Because that. See on i. 1. 217 above.

Moonshines = months; like *moons* in *Oth.* i. 3. 84, *A. and C.* iii. 12. 16, etc.

6. *Lag of.* Lagging behind, later than. Cf. *Rich. III.* ii. 1. 90: "That came too lag to see him buried."

7. *Compact.* Compacted, put together. Cf. *M. N. D.* v. 1. 8, *A. Y. L.* ii. 7. 5, *V. and A.* 149, etc. See on i. 1. 68 above.

13. *Fine word,—legitimate!* Omitted in the quartos.

16. *Top the.* Capell's correction of the "tooth'" of the quartos and the "to' th'" or "to th'" of the folios. For *top* = overtop, rise above, see *Macb.* p. 239.

19. *Subscrib'd.* Yielded, surrendered (Malone). Cf. *Sonn.* 107. 10:

> "My love looks fresh, and Death to me subscribes,
> Since, spite of him, I 'll live in this poor rhyme,
> While he insults o'er dull and speechless tribes."

See also *T. of S.* i. 1. 81, *T. and C.* iv. 5. 105, etc. The folios have "prescrib'd," which Rowe, K., and Schmidt prefer.

20. *Confin'd to exhibition.* Restricted to an allowance or mere maintenance. Cf. *T. G. of V.* i. 3. 69:

> "What maintenance he from his friends receives,
> Like exhibition shalt thou have from me."

See also *Oth.* p. 166. Nares cites B. J., *Silent Woman*, iii. 1: "Behave yourself distinctly, and with good morality; or, I protest, I 'll take away your exhibition."

21. *Upon the gad.* On the spur of the moment. *Gad* = goad, or an

iron-pointed rod used in driving cattle. In *T. A.* iv. 1. 103, it means a *stylus* or pointed instrument for writing:

"I will go get a leaf of brass,
And with a gad of steel will write these words."

27. *Terrible.* Affrighted. Cf. Gr. 3.

32. *O'er-read.* Read over. See 2 *Hen. IV.* p. 173. So *o'erlooking* in next line=looking over. Cf. v. 1. 50 below; and see *Ham.* p. 253, or *Hen. V.* p. 160. For *o'erlooking* the quartos have "liking."

36. *Are to blame.* Are to be blamed, are blamable; as often. For active infinitives used passively, see Gr. 359, 405.

39. *Essay or taste.* Trial or test. For *essay*, cf. *Sonn.* 110. 8: "And worse essays prov'd thee my best of love." S. uses the word only twice, having elsewhere *assay*, of which it is only another form. As Steevens notes, both *essay* (or *assay*) and *taste* are terms from royal tables. For the custom of *taking the assay* (or *say*), see *Rich. II.* p. 220. For *taste*=try, cf. *T. N.* p. 147, or 1 *Hen. IV.* p. 189 (note on *Take*).

40. *Policy.* "The frame of civil government in a state" (Schmidt); the established order of things. In his edition of the play Schmidt explains *policy and reverence* as a hendiadys for "policy of holding in reverence;" which perhaps is better. See on i. 4. 333 below. The quartos omit *and reverence.*

41. *The best of our times.* The best portions of our lives. See on i. 1. 287 above.

42. *Oldness.* Old age; used by S. nowhere else.

43. *Idle and fond.* "Weak and foolish" (Johnson). For *fond*, see *M. N. D.* p. 163, or *M. of V.* p. 152.

Who. See on i. 1. 105 above. It is true that *tyranny* implies a person or persons, but the *it* shows that it is grammatically and rhetorically neuter.

53. *Closet.* Private room, chamber. See *Ham.* p. 200; and cf. *Matt.* vi. 6. In iii. 3. 10 below it may have the same meaning, though Schmidt takes it to be used in the modern sense; as in *Mach.* v. 1. 6 and *Oth.* iv. 2. 22.

54. *Character.* Handwriting; as in ii. 1. 72 below. See also *T. N.* v. 1. 354, *W. T.* v. 2. 38, *Ham.* iv. 7. 53, etc. F. remarks that the word is "always used by S. in the sense of writing or handwriting;" but we must except *T. N.* i. 2. 51 and *Cor.* v. 4. 28.

56. *That.* That is, the *matter* or contents (Wr.).

64. *Sons at perfect age.* That is, *being* of age. Cf. *Hen. VIII.* v. 1. 107: "You a brother of us," etc. Gr. 381. For *declined* the quartos have "declining."

68. *Detested.* Equivalent to *detestable;* as often. Cf. i. 4. 253 and ii. 4. 212 below. See Gr. 375.

69. *I'll.* The folios have "Ile" or "I'le;" the quartos "I," which Wr. takes to be="ay," as often.

74. *Where.* Whereas; as often. See 1 *Hen. IV.* p. 187, or Gr. 134.

77. *Pawn down.* That is, lay down as a pledge. Cf. *Oth.* iv. 2. 13: "I durst . . . Lay down my soul at stake."

Writ. The quartos have "wrote," a form seldom used by S. for either

the past tense or the participle. For the former he has usually *writ*, for the latter *writ* or *written*. Cf. i. 4. 323, 326, ii. 1. 122 below. Gr. 343.

78. *Your honour*. The usual address to a lord in the time of S. (Malone). Cf. *Rich. III.* iii. 2. 107, 110, 116, etc.

Pretence. "That is, *design, purpose*" (Johnson). Cf. i. 4. 67 below. See also *Macb.* p. 202.

86. *Nor is not, sure*. The folios omit this speech, and *To his father . . . and earth* at the beginning of the next. Schmidt considers these latter words inconsistent with the whole character of Gloster, who never shows any fatherly feeling for Edgar until after he has driven him away. They are, he thinks, an interpolation by some sensational actor.

88. *Wind me into him*. Insinuate yourself into his confidence. Cf. *M. of V.* i. 1. 154: "To wind about my love with circumstance;" and *Cor.* iii. 3. 64: "to wind Yourself into a power tyrannical." The *me* is the "ethical dative." See Gr. 220.

90. *Unstate myself*. Give up my state, sacrifice my fortune and position. Cf. *A. and C.* iii. 13. 30:

> "Yes, like enough, high-battled Cæsar will
> Unstate his happiness," etc.

To be in a due resolution. To be fully *resolved* (see *J. C.* p. 158, or *Rich. III.* p. 224) or satisfied on this point.

92. *Convey*. Manage artfully (Johnson). See *Macb.* p. 239, or *Hen. V.* p. 147.

94. *These late eclipses*, etc. See p. 13 above. M. remarks: "As to the current belief in astrology, we may remember that, at the time when this play was written, Dr. Dee, the celebrated adept, was grieving for his lost patroness, Queen Elizabeth; that the profligate court of James I. was in 1618 frightened by the appearance of a comet into a temporary fit of gravity; and that even Charles I. sent £500 as a fee to William Lilly for consulting the stars as to his flight from Hampton Court in 1647." Cf. *Sonn.* 107. 6:

> "The mortal moon hath her eclipse endur'd,
> And the sad augurs mock their own presage!"

See also *Ham.* i. 1. 120 and *Oth.* v. 2. 99. Milton has several allusions to the ominous nature of eclipses; as in the grand image in *P. L.* i. 594:

> "as when the sun new-risen
> Looks through the horizontal misty air,
> Shorn of his beams; or from behind the moon,
> In dim eclipse, disastrous twilight sheds
> On half the nations, and with fear of change
> Perplexes monarchs."

95. *Though the wisdom of nature*, etc. "That is, though natural philosophy can give account of eclipses, yet we feel their consequences" (Johnson). M. remarks: "This curious view is repeated, with remarkable force of language, by Sir T. Browne, even in the less credulous times (Buckle, i. p. 336) when he wrote his *Treatise on Vulgar Errors:* 'That two suns or moons should appear, is not worth the wonder. But that the same should fall out at the point of some decisive action, that these two should make but one line in the book of fate, and stand together in

the great Ephemerides of God, besides the philosophical assignment of the cause, it may admit a Christian apprehension in the signality' (i. 2). We learn also from Bishop Burnet that Lord Shaftesbury believed in astrology, and thought that the souls of men live in the stars."

96. *Sequent.* Cf. *A. W.* ii. 2. 56: "Indeed your 'O Lord, sir!' is very sequent to your whipping." See also *Ham.* v. 2. 54.

99–104. *This villain . . . our graves.* Omitted in the quartos.

101. *Bias of nature.* Natural tendency. The metaphor is taken from the game of bowls. See *Rich. II.* p. 197 (note on *Rubs*) or *Ham.* p. 200 (note on *Assays of bias*).

104. *Disquietly.* "Causing us disquiet" (Wr.).

105. *Lose.* See on i. 1. 226 above.

108. *This is the excellent foppery*, etc. Warb. points out the satire which S. has directed against judicial astrology, and suggests that if the date of the first performance of Lear were well considered, "it would be found that something or other happened at that time which gave a more than ordinary run to this deceit, as these words seem to intimate: 'I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.'"

110. *We make guilty*, etc. Cf. *J. C.* i. 2. 140:

> "The fault, dear Brutus, is not in our stars,
> But in ourselves, that we are underlings."

Disasters (see its derivation in Wb.) is an astrological term.

111. *On necessity.* As in the folios; the quartos have "by necessity," which, according to Schmidt, is not found elsewhere in S. For *on necessity*, cf. *L. L. L.* i. 1. 149, 155. Cf. *on* (or *upon*) *compulsion* (*M. of V.* iv. 1. 183, 1 *Hen. IV.* ii. 4. 261, *T. and C.* ii. 2. 153) and *by compulsion* (here and in *K. John*, ii. 1. 218). Schmidt considers that "S. has an unmistakable preference for *on* and *upon* to express that which gives the motive or impulse to anything;" but some of the examples he gives can be readily balanced by others in which other prepositions are used. For instance, he quotes "on constraint" from *K. John*, v. 1. 28; but we find "by constraint" in *A. W.* iv. 2. 16. So against "upon instinct" in 1 *Hen. IV.* ii. 4. 331, we may put "by instinct" in *Rich. III.* ii. 3. 42, etc. "On malice" occurs in *Rich. II.* i. 1. 9 (perhaps on account of the "on some known ground," etc., which follows in the sentence), while elsewhere we have "through malice," "from malice," "out of malice," "with malice," "in malice," etc., some of these occurring several times each.

112. *Treachers.* Traitors; the folio reading, the quartos having "trecherers." Nares quotes B. J., *Every Man in his Humour*, v. 10: "O you treachour!" and B. and F., *Bloody Brother*, iii. 1: "Treacher and coward both." Cf. Spenser, *F. Q.* i. 4. 41: "No knight, but treachour, full of false despight;" *Id.* ii. 1. 12: "Where may that treachour then (sayd he) be found?" Spenser also has the form *treachetour;* as in *F. Q.* ii. 10. 51:

> "In which the king was by a Treachetour
> Disguised slaine, ere any thereof thought;"

Id. vi. 8. 7: "Abide, ye caytive treachetours untrew," etc.

113. *Spherical predominance.* An astrological expression. Cf. *predominant* in *A. W.* i. 1. 211:

"*Helena.* The wars have so kept you under that you must needs have been born under Mars.
"*Parolles.* When he was predominant.
"*Helena.* When he was retrograde, I think, rather;"

and *W. T.* i. 2. 202:

> "It is a bawdy planet, that will strike
> Where 't is predominant."

Influence is another astrological word, rarely (Schmidt says never, but see *Sonn.* 78. 10 and *L. L. L.* v. 2. 869) used by S. except with reference, direct or indirect, to the power of the heavenly bodies. See *W. T.* p. 162. Cf. Milton, *P. L.* iv. 669:

> "which these soft fires
> Not only enlighten, but with kindly heat
> Of various influence foment and warm,
> Temper or nourish, or in part shed down
> Their stellar virtue on all kinds that grow
> On earth," etc.

See also *Id.* vii. 375, viii. 513, ix. 107, x. 662, *Comus*, 336. *L'All.* 122, and *Ode on Nativ.* 71. So in Bacon, *Ess.* 9: "And the Astrologers, call the evill Influences of the Starrs *Evil Aspects*," etc. Cf. *Job*, xxxviii. 31.

116. *Pat.* Cf. *Ham.* iii. 3. 73, and see our ed. p. 233.

Like the catastrophe, etc. "That is, just as the circumstance which decides the catastrophe of a play intervenes on the very nick of time, when the action is wound up to its crisis, and the audience are impatiently expecting it" (Heath).

117. *Cue.* See *M. N. D.* p. 156. The word is probably from the Fr. *queue* (see Wb.), and not from the first letter of *quando* (=when) as Wedgwood says, or of *qualis*, as Minsheu gives it. For another *cue* which *is* derived from the letter *q*, see Wb. or Nares.

Like Tom o' Bedlam. That is, like a "Bedlam beggar," such as Edgar afterwards pretends to be. See ñ. 3. 6–20 below.

118. *Fa, sol, la, mi.* Dr. Burney says: "S. shows by the context that he was well acquainted with the property of these syllables in solmization, which imply a series of sounds so unnatural that ancient musicians prohibited their use. The monkish writers on music say: *mi contra fa est diabolus:* the interval *fa mi*, including a *tritonus*, or sharp 4th, consisting of three tones without the intervention of a semitone, expressed in the modern scale by the letters F G A B, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, the times being out of joint, to the unnatural and offensive sounds, *fa sol la mi*." Wr., after quoting Dr. Burney, says: "For this note, Mr. Chappell assures me, there is not the slightest foundation. Edmund is merely singing to himself in order not to seem to observe Edgar's approach." M. remarks: "The true explanation probably is that the sequence *fa, sol, la, mi* (with *mi* descending) is like a deep sigh, as may be easily heard by trial."

125. *Succeed.* Follow, come to pass. Cf. *success*=issue, whether good or bad. See *J. C.* p. 151 or *Oth.* p. 186.

126–132. *As of unnaturalness . . . Come, come.* Omitted in the folios. In proof that the lines are spurious Schmidt notes that they contain

six words used by S. nowhere else—*unnaturalness*, *menace* (noun), *malediction*, *dissipation*, *cohort*, and *astronomical*. He might have added that *sectary* occurs only in *Hen. VIII.* v. 3. 70, a part of the play probably not written by S.

127. *Amities.* For the plural, cf. *Ham.* v. 2. 42.

129. *Diffidences.* Distrust, suspicions. Cf. *K. John*, i. 1. 65: "And wound her honour with this diffidence." S. uses the word only twice.

Dissipation of cohorts. This would seem to mean the breaking up of military organizations; but it is very likely either spurious or corrupt. Johnson (followed by Coll. in his 3d ed.) changed *cohorts* to "courts."

142. *With the mischief of your person.* That is, even with harm to your person. Hanmer and Capell read "without" for *with*, and Johnson conjectured "but with."

143. *Allay.* For the intransitive use, cf. 3 *Hen. VI.* i. 4. 146: "And when the rage allays, the rain begins."

145. *That 's my fear.* The quartos add "brother," and omit the rest of this speech and the next.

Have a continent forbearance. "Keep a forbearing restraint upon yourself" (Clarke).

159. *Harms.* For the plural, cf. *R. of L.* 28, 1694, 1 *Hen. VI.* iv. 7. 46, *T. A.* v. 3. 148, etc.

161. *Practices.* Plots, artifices. Cf. ii. 1. 73 below, and see *Ham.* p. 255.

SCENE III.—1. *Chiding of.* For *of* with verbals, see Gr. 178. Cf. ii. 1. 39 and v. 3. 204 below.

3. Coleridge remarks of Oswald: "The steward should be placed in exact antithesis to Kent, as the only character of utter irredeemable baseness in S. Even in this the judgment and invention of the poet are very observable; for what else could the willing tool of a Goneril be? Not a vice but this of baseness was left open to him."

4. *By day and night.* Capell prints this as an exclamation, comparing *Hen. VIII.* i. 2. 212:

> "By day and night!
> He 's traitor to the height;"

and Malone adds *Ham.* i. 5. 164: "O day and night! but this is wondrous strange." But here, as Wr. remarks, the *every hour* shows that the words are used in their ordinary sense.

8. *On every trifle.* "On every trifling occasion" (Wr.). See on i. 2. 113 above. In *Temp.* ii. 2. 8, we find "For every trifle."

11. *Answer.* Cf. i. 1. 144 above.

15. *Distaste.* The quartos have "dislike." Cf. *T. and C.* ii. 2. 66: "Although my will distaste what it elected." For the intransitive use, see *Oth.* p. 189.

17–21. *Not . . . abused.* Omitted in the folios.

17. *Idle.* Weak, foolish; as in i. 2. 43 above.

18. *Authorities.* For the plural, cf. *M. for M.* iv. 4. 6: "And why meet him at the gates, and redeliver our authorities there?" See also *Ham.* p. 243.

21. *With checks as flatteries*, etc. This line has puzzled the critics, and

various emendations have been proposed, of which Schmidt's "With checks when flatteries are seen abus'd" is the simplest and least objectionable. Taking it as it stands, we may accept Tyrwhitt's explanation: "with checks, as well as flatteries, when they (that is, flatteries) are seen to be abused."

25, 26. *I would . . . may speak.* Omitted in the folios.

27. *My very course.* The very course I do. The folios omit *very*, and are followed by K., Sr., St., W., and others.

SCENE IV.—2. *Diffuse.* Disorder it, and so disguise it, as he had disguised his dress (Steevens). Cf. *Hen. V.* v. 2. 61: "diffus'd attire." There, as here and in *Rich. III.* i. 2. 78 (see our ed. p. 185), the early eds. spell the word *defuse*, which form Wr., Schmidt, and F. retain. Wr. cites instances of it from Lyly's *Euphues* and Armin's *Nest of Ninnies*. On the other hand, the folio has "diffused" in *M. W.* iv. 4. 54: "some diffused song;" where the word seems to mean wild or disordered.

4. *Raz'd.* Erased. Cf. *Sonn.* 25. 11: "from the book of honour razed quite," etc.

6. *So may it come.* It may come to pass; not a parenthetical wish, as Capell understood it.

11. *What dost thou profess?* What dost thou "set up for," what is thy *profession*, or calling? Cf. *T. of S.* ind. 2. 22: "by present profession a tinker." See also *J. C.* i. 1. 5, *Ham.* v. 1. 35, etc. Kent, in his reply, plays upon the word.

14. *Converse.* Have converse with, associate with. See *A. Y. L.* p. 194.

15. *To eat no fish.* That is, to be a Protestant. As Warb. remarks, to eat fish on account of religious scruples was in Queen Elizabeth's time the mark of a Papist and an enemy to the government. He quotes Marston, *Dutch Courtezan*, i. 2: "I trust I am none of the wicked that eat fish a Fridays;" and Fletcher, *Woman-Hater*, iv. 2: "He should not have eaten under my roof for twenty pounds; and surely I did not like him when he called for fish." Capell thinks the meaning is simply that Kent is a jolly fellow and no lover of such meagre diet as fish.

23. *Who.* For *whom*, as often. Gr. 274.

31. *Curious.* Elegant or elaborate. Cf. *Cymb.* v. 5. 361: "a most curious mantle," etc.

36. *To love.* That is, *as* to love. For the ellipsis, see Gr. 281, and cf. ii. 4. 12 below.

45. *Clotpoll.* Clodpole, blockhead. It is used literally (=head) in *Cymb.* iv. 2. 184: "I have sent Cloten's clotpoll down the stream."

52. *Roundest.* Bluntest, plainest. See *Hen. V.* p. 175, or *T. N.* p. 138. For the adverb, see *Ham.* p. 203.

56. *That . . . as.* See on i. 1. 90 above.

58. *Appears.* For the ellipsis of the relative, see Gr. 244.

64. *Rememberest.* Remindest. Cf. *K. John*, iii. 4. 96: "Remembers me of all his gracious parts," etc. See also *W. T.* p. 178.

65. *Most faint.* Most slight; as Wr. and F. explain it. Schmidt makes it=most languid or cold; but this seems contradicted by the latter part

of the sentence. The *neglect* has been so *faint* that he has been doubtful whether it was intentional.

66. *Curiosity.* "Scrupulous watchfulness of his own dignity" (Steevens). See on i. 1. 5 above.

Very pretence. Actual intention. See on i. 2. 78 above.

68. *This two days.* S. uses *this* or *these* interchangeably in such expressions. See *R. and J.* p. 213. Gr. 87.

70. *The fool hath much pined away.* As Clarke notes, there is much significance in this little speech and in Lear's rejoinder: "It serves to excite a tender interest in the boy-fool even before he enters, and to mark him at once as a creation apart from all other of Shakespeare's fools; it serves to depict Cordelia's power of attaching and endearing those around her; and it serves to denote her old father's already awakened consciousness that he has done her grievous injustice."

81. *Bandy.* "A metaphor from tennis" (Steevens). Cf. *R. and J.* ii. 5. 14:

> "Had she affections and warm youthful blood,
> She would be as swift in motion as a ball;
> My words would bandy her to my sweet love,
> And his to me;"

L. L. L. v. 2. 29: "Well bandied both; a set of wit well play'd," etc. F. quotes Cotgrave, *Fr. Dict.*: "*Iouër à bander & à racler contre.* To bandy against, at Tennis; and (by metaphor) to pursue with all insolencie, rigour, extremitie."

82. *Strucken.* The quartos have "struck" or "strucke." Cf. *J. C.* ii. 2. 114: "Cæsar, 't is strucken eight." See also *Ham.* p. 228. Gr. 344.

83. *Foot-ball player.* M. says that the game was then "a somewhat vulgar recreation, practised by the London apprentices in Cheapside to the terror of respectable citizens."

90. *Earnest.* Money paid in advance to bind the bargain. For plays upon the word, see *W. T.* p. 204.

91. *Enter Fool.* "'Now, our joy, though last, not least,' my dearest of all Fools, Lear's Fool! Ah, what a noble heart, a gentle and a loving one, lies beneath that parti-coloured jerkin! . . . Look at him! It may be your eyes see him not as mine do, but he appears to me of a light delicate frame, every feature expressive of sensibility even to pain, with eyes lustrously intelligent, a mouth blandly beautiful, and withal a hectic flush upon his cheek. Oh that I were a painter! Oh that I could describe him as I knew him in my boyhood, when the Fool made me shed tears, while Lear did but terrify me! . . . When the Fool enters, throwing his coxcomb at Kent, and instantly follows it up with allusions to the miserable rashness of Lear, we ought to understand him from that moment to the last. Throughout this scene his wit, however varied, still aims at the same point, and in spite of threats, and regardless how his words may be construed by Goneril's creatures, with the eagerness of a filial love he prompts the old king to 'resume the shape which he had cast off.' 'This is not altogether fool, my lord.' But, alas! it is too late; and when driven from the scene by Goneril, he turns upon her with an indignation that knows no fear of the 'halter' for himself: 'A fox when one has caught

her, And such a daughter, Should sure to the slaughter, If my cap would buy a halter.' That such a character should be distorted by players, printers, and commentators! Observe every word he speaks; his meaning, one would imagine, could not be misinterpreted; and when at length, finding his covert reproaches can avail nothing, he changes his discourse to simple mirth, in order to distract the sorrows of his master. When Lear is in the storm, who is with him? None—not even Kent—'None but the Fool; who labours to outjest His heart-struck injuries.' The tremendous agony of Lear's mind would be too painful, and even deficient in pathos, without this poor faithful servant at his side. It is he that touches our hearts with pity, while Lear fills the imagination to aching" (C. A. Brown). After quoting this and Charles Cowden Clarke's comments on the Fool, in which he takes the ground that he is "a youth, not a grown man," F. remarks: "After these long and good notes by my betters I wish merely to record humbly but firmly my conviction that the Fool, one of Shakespeare's most wonderful characters, is not a boy, but a man—one of the shrewdest, tenderest of men, whom long life had made shrewd, and whom afflictions had made tender; his wisdom is too deep for any boy, and could be found only in a man, removed by not more than a score of years from the king's own age; he had been Lear's companion from the days of Lear's early manhood." On the whole we are disposed to agree with this latter view of the Fool. Not only does much that he says show a shrewdness which can only be the result of long experience and observation of men and things, but his intense sympathy for Lear seems to us beyond the capacity of boyish years. On the other hand, Lear's addressing him as "boy" and "pretty knave," and the like, may be explained, partly by the force of habit—for he *was* a mere boy when he first became Lear's companion, and, it may be added, would from his very position naturally continue to be regarded and treated as a boy—and partly from his slight and fragile physique, which would make him appear more like an overgrown boy than a man.*

Coxcomb. The fool's cap. F. quotes Minsheu (s. v. *cockes-combe*, ed. 1617): "Englishmen use to call vaine and proud braggers, and men of meane discretion and judgement *Coxcombes*. Because naturall Idiots and

* Since the above was sent to the printer the *Atlantic Monthly* for July, 1880, has come to hand with Mr. Grant White's second paper on *King Lear*, in which he says of the Fool: "In this tragedy the Fool rises to heroic proportions, as he must have risen to be in keeping with his surroundings. He has wisdom enough to stock a college of philosophers,—wisdom which has come from long experience of the world without responsible relations to it. For plainly he and Lear have grown old together. The king is much the older; but the Fool has the marks of time upon his face as well as upon his mind. They have been companions since he was a boy; and Lear still calls him boy and lad, as he did when he first learned to look kindly upon his young, loving, half-distraught companion. The relations between them have plainly a tenderness which, knowingly to both, is covered, but not hidden, by the grotesque surface of the Fool's official function. His whole soul is bound up in his love for Lear and for Cordelia. He would not set his life 'at a pin's fee' to serve his master; and when his young mistress goes to France he pines away for the sight of her. When the king feels the consequences of his headstrong folly, the Fool continues the satirical comment which he begins when he offers Kent his coxcomb. So might Touchstone have done; but in a vein more cynical, colder, and without that undertone rather of sweetness than of sadness which tells us that this jester has a broken heart."

Fooles haue, and still doe accustome themselues to weare in their Cappes, cock's feathers, or a hat with a necke and head of a cocke on the top and a bell thereon, &c., and thinke themselues finely fitted and proudly attired therewith, so we compare a presumptuous bragging fellow, and wanting all true Iudgement and discretion, to such an Idiote foole, and call him also Coxecombe."

THE COXCOMB.

93. *You were best.* It were best for you. See *J. C.* p. 166, or Gr. 230, 352 (cf. 190).

94. *Why, fool?* The reading of the quartos. The 1st and 2d folios give the speech to *Lear*, and read "Why my Boy?" As W. remarks, the Fool's reply shows that the folio is wrong: "Lear had taken no one's part that 's out of favour, but Kent had."

95. *One's part that 's*, etc. Abbott (Gr. 81) says that "we never use the possessive inflection of the unemphatic *one* as an antecedent," as here; but the construction does not strike us as wholly unfamiliar now, at least colloquially.

96. *An.* The early eds. have "and," as usual, and F. retains that form. See Gr. 101.

Thou 'lt catch cold. "That is, be turned out of doors and exposed to the inclemency of the weather" (Farmer).

97. *This fellow has banished*, etc. "Lear has, by blessing them, made Goneril and Regan no longer his daughters, and also made Cordelia queen of France by cursing her" (M.).

98. *On 's.* Of his. *On* was often used for *of*, especially in contractions like this. See Gr. 182.

100. *Nuncle.* Probably a contraction of *mine uncle*, the customary appellation of the licensed fool to his superiors (Nares). Cf. 1 *Hen. IV.* p. 146, note on *Yedward.*

103. *Living.* Property. Cf. *W. T.* iv. 3. 104: "where my land and living lies." See also *Mark*, xii. 44, *Luke*, viii. 43, etc.

105. *The whip.* Whipping, as Douce has shown, was a common punishment of fools. Cf. *A. Y. L.* i. 2. 91, where Celia says to Touchstone,

"you 'll be whipped for taxation [that is, satire] one of these days." See also 171 below.

107. *Lady the brach.* The quartos have "Ladie (or "Lady") oth'e brach," the folios "the Lady Brach." The emendation is due to Steevens. Cf. 1 *Hen. IV.* iii. 1. 240: "I had rather hear Lady, my brach, howl in Irish." A *brach* was a female hound. See 1 *Hen. IV.* p. 176. Cf. iii. 6. 67 below.

108. *A pestilent gall to me!* M. explains this as "a passionate remembrance of Oswald's insolence." F. says: "This does not satisfy me, but I can offer nothing better." Why may it not refer to the Fool, who has just nettled his master into a hint of the whip? Cf. "A bitter fool!" just below.

114. *Owest.* Ownest. See on i. 1. 195 above.

116. *Trowest.* Apparently here = knowest. The usual meaning of *trow* was think or believe; but *trow you* was often = do you know? Cf. *A. Y. L.* iii. 2. 189: "Trow you who hath done this?" *T. of S.* i. 2. 165: "Trow you whither I am going?" etc. See also on 205 below. J. H. explains the line as = "Do not believe all thou learnest."

117. *Set.* Stake, risk. Cf. *Rich. III.* v. 4. 9: "I have set my life upon a cast." See also *Rich. II.* p. 202. *Throwest* seems to be = throwest *for;* but it may be = "hast won by thy last throw" (Schmidt).

124. *Nothing can be made of nothing.* An allusion to the old maxim, *ex nihilo nihil fit.* Cf. i. 1. 83 above.

132–147. *That lord . . . snatching.* Omitted in the folios; "perhaps for political reasons," says Johnson, "as they seemed to censure the monopolies."

138. *Motley.* The parti-colored dress of the professional fool. Cf. *A. Y. L.* ii. 7. 34, 58, *T. N.* i. 5. 63, etc. The word is = fool in *Sonn.* 110. 2 and *A. Y. L.* iii. 3. 79.

143. *Fool.* The concrete for the abstract (Schmidt). Cf. *A. W.* ii. 4. 36: "and much fool may you find in you;" *T. N.* i. 5. 115: "He speaks nothing but madman;" *Hen. V.* v. 2. 156: "I speak to thee plain soldier," etc.

145. *A monopoly out.* That is, legally taken out, issued for my benefit. Warb. considered this "a satire on the gross abuses of monopolies at that time, and the corruption and avarice of the courtiers, who commonly went shares with the patentee." Steevens quotes sundry hits at the same abuse from other writers of the time.

Ladies. The 2d quarto has "lodes," and W. and some other editors read "loads."

153. *Thine ass.* An allusion to Æsop.

155. *If I speak,* etc. "If *I speak* on this occasion *like myself*—that is, like a fool, foolishly—let not *me* be whipped, but him who first finds it to be as I have said—that is, the king himself, who was likely to be soonest sensible of the truth and justness of the sarcasm, and who, he insinuates, deserved whipping for the silly part he had acted" (Eccles).

157. *Fools had ne'er less grace in a year.* "There never was a time when fools were less in favour; and the reason is that they were never so little wanted, for wise men now supply their place" (Johnson). For *grace* the quartos have "wit," which Wr. and M. prefer.

158. *Foppish.* Foolish; the only instance of the word in S. For the rhyme with *apish*, cf. that of *Tom* and *am* in ii. 3. 20, 21 below; also that of *corn* and *harm* in iii. 6. 41, 43. To these examples Ellis (*Early Eng. Pronunciation*, iii. 953) adds seven from other works of S. See *R. of L.* 554, *M. N. D.* ii. 1. 48, 54, 263, iii. 3. 348, v. 1. 303, and *L. L. L.* v. 2. 55.

163. *Mothers.* The quartos have "mother."

165. *Then they*, etc. Steevens compares Heywood's *Rape of Lucrece*, 1608:

> "When Tarquin first in court began,
> And was approved king,
> Some men for sodden joy gan weep,
> But I for sorrow sing."

176. *Thee.* Cf. *T. of A.* iv. 3. 277: "Ay, that I am not thee;" 2 *Hen. VI.* iv. 1. 117: "it is thee I fear," etc. Gr. 213.

179. *Enter Goneril.* "The monster Goneril prepares what is necessary, while the character of Albany renders a still more maddening grievance possible—namely, Regan and Cornwall in perfect sympathy of monstrosity. Not a sentiment, not an image, which can give pleasure on its own account is admitted. Whenever these creatures are introduced, and they are brought forward as little as possible, pure horror reigns throughout. In this scene, and in all the early speeches of Lear, the one general sentiment of filial ingratitude prevails as the main-spring of the feelings;—in this early stage the outward object causing the pressure on the mind, which is not yet sufficiently familiarized with the anguish for the imagination to work upon it" (Coleridge).

What makes that frontlet on? What causes that frown like a frontlet on your brow? Cf. 3 *Hen. VI.* iv. 4. 1: "Madam, what makes you in this sudden change?" A *frontlet* was a band of cloth worn at night on the forehead to keep it smooth (Malone). Steevens quotes *The Four P's*, 1569 (the Pardoner has asked why women are so long dressing when they get up in the morning, and the Pedler replies, with a play on the word *let*=hindrance):

> "Forsooth, women have many lettes,
> And they be masked in many nettes:
> As frontlettes, fyllettes, partlettes, and bracelettes;
> And then theyr bonettes, and theyr poynettes.
> By these lettes and nettes, the lette is suche,
> That spede is small, when haste is muche;"

and *Zepheria*, 1594:

> "But now my sunne it fits thou take thy set,
> And vayle thy face with frownes as with a frontlet."

Malone adds from Lyly's *Euphues:* "she was solitaryly walking, with her frowning cloth, as sick lately of the solens" (that is, sullens); and Clarke cites Chapman, *Hero and Leander:*

> "E'en like the forehead cloth that in the night,
> Or when they sorrow, ladies us'd to wear."

182. *An O.* See *M. N. D.* p. 165 or *Hen. V.* p. 144. For "the allusion reversed," see *W. T.* i. 2. 6 (Malone).

189. *A shealed peascod.* A shelled pea-pod; a mere husk. *Shealed* is

only the old spelling of *shelled*, which some eds. give instead. S. uses the verb nowhere else. For *peascod*, see *A. Y. L.* p. 159.

F. remarks: "Warb. was the first to insert a stage-direction here, directly referring this sentence to Lear, and he has been followed, I think, by all eds. except Delius. As though the point were not made thereby sufficiently clear, Warb. changed 'That 's' to *Thou art*. I cannot help thinking that stage-directions like these are in general needless, not to say obtrusive. If the action is so clear that the humblest intellect can perceive it, surely a stage-direction is superfluous; for instance, when the Fool says to Kent, 'Here 's my coxcomb,' does any one require to be told that he here offers Kent his cap? When Lear says 'There 's earnest of thy service,' may not an editor assume that a reader has some intelligence, and needs not to be told that Lear here 'gives Kent money?' In the present instance the application is sufficiently clear without any indication with the finger."

191. *Other*. For the plural, cf. *M. N. D.* iv. 1. 71: "That he awaking when the other do," etc. Gr. 12. Wr. refers to *Josh.* viii. 22 and *Luke* xxiii. 32. *Retinue* is accented on the penult. Cf. Gr. 490.

193. *Rank*. Gross. See *A. Y. L.* p. 186, note on *Ranker*.

194. *I had thought . . . To have found*. See *Ham.* p. 265 (note on 233, 234) or *Much Ado*, p. 132 (note on *Have made Hercules have turned*). Gr. 360.

197. *Put it on*. Promote or encourage it. See *Ham.* p. 257 or *Macb.* p. 245.

198. *Allowance*. Permission, sanction. Cf. ii. 2. 100 below.

M. remarks: "The rest of the sentence labours under a plethora of relatives. The meaning, however, is simple: 'If you instigate your men to riot I will check it, even though it offends you; as that offence, which would otherwise be a shame, would be proved by the necessity to be a discreet proceeding.' 'Yes,' replies the Fool, 'and so the young cuckoo, wanting the nest to itself, was under the regrettable necessity of biting off the head of its foster-mother the sparrow; which, under the circumstances, was not a shame, but an act of discretion.'"

199. *Scape*. Not "'scape," as usually printed, being found in contemporaneous prose. See *J. C.* p. 172, or Wb. s. v.

200. *The tender of a wholesome weal*. The regard for a healthy commonwealth. Cf. 1 *Hen. IV.* v. 4. 49:

> "Thou hast redeem'd thy lost opinion,
> And show'd thou mak'st some tender of my life."

For *wholesome*, cf. *Ham.* i. 5. 70, iii. 4. 65, *Macb.* iv. 3. 105, etc.; and for *weal*, *Macb.* iii. 4. 76, v. 2. 27, *Cor.* ii. 3. 189, etc.

203. *Which else*, etc. Which necessity would justify as discreet proceeding, though otherwise (that is, but for the necessity) it would be shameful.

205. *Know*. The quartos, followed by many modern eds., have "trow." See on 116 above.

206. *It head*. For the possessive *it*, see *W. T.* pp. 155, 176. For *it 's had* (=it has had), the reading of 1st folio, the quartos have "it had."

For the natural history of the passage, see 1 *Hen. IV.* p. 195 fol.

207. *Darkling.* In the dark. See *M. N. D.* p. 152. K. remarks that the passage is not incoherent, as some critics have supposed; and that S. found the almost identical image applied to the story of Lear as told by Spenser, *F. Q.* ii. 10. 30:

> "But true it is that, when the oyle is spent,
> The light goes out, and weeke [wick] is throwne away:
> So when he had resignd his regiment,
> His daughter gan despise his drouping day,
> And wearie wax of his continuall stay."

209. *Come, sir.* Omitted in the folios.

210. *I would you would.* See 1 *Hen. IV.* p. 193.

211. *Whereof . . . fraught.* Elsewhere in S. *fraught* (see *T. N.* p. 162 or *W. T.* p. 202) is followed by *with*.

212. *Dispositions.* Moods, humours (Schmidt); as in 283 below. Cf. *A. Y. L.* v. 1. 113: "Now I will be your Rosalind in a more coming-on disposition," etc. For *transport* the quartos have "transform." Cf. *W. T.* iii. 2. 159:

> "being transported by my jealousies
> To bloody thoughts and to revenge," etc.

215. *Whoop, Jug, I love thee.* Probably a quotation from some old song, but having no special point here, unless perhaps to express ironically the Fool's estimation of Goneril. For the desperate attempts of the commentators to find a subtler meaning in it, see F1 *Jug* was the old nickname for Joan, also used as a term of endearment. Halliwell cites a letter of Edward Alleyn, the player, to his wife: "And, Jug, I pray you lett my orayng-tawny stokins of wolen be dyed a newe good blak against I com hom, to wear in winter;" and again:

> "If I be I, and thou be'st one,
> Tell me, sweet Jugge, how spell'st thou Jone?"

218. *His notion weakens.* The quartos have "notion, weaknes" (or "weaknesse"). For *notion* = mind, cf. *Cor.* v. 6. 107 and *Mach.* iii. 1. 83; the only other instances of the word in S. *Discernings* and *lethargied* he uses nowhere else.

219. *Ha! waking*, etc. The quartos read: "sleeping or waking; ha! sure 't is not so." They also print the entire speech as prose.

221. *Lear's shadow.* The quartos make this a question and part of Lear's speech. The folios omit the next two speeches.

225. *Which.* Steevens takes this to be = whom, referring to Lear; but it may be "the commonest connective used improperly" (M.), as the illiterate sometimes use it now.

227. *This admiration.* That is, the astonishment you affect. See *Ham.* p. 230. For *savour* the 3d quarto has "favour," which some editors adopt. It is true that we do not find the noun *savour* used elsewhere by S. in this metaphorical way; but cf. the verb in *L. L. L.* iv. 2. 165, *T. N.* v. 1. 322, *W. T.* ii. 3. 119, *Hen. V.* i. 2. 250, 295, etc.

228. *Other your new pranks.* For the order, cf. 2 *Hen. IV.* iv. 4. 53: "With Poins and other his continual followers;" and see our ed. p. 190.

230. *You should.* The reading of the 2d quarto; the other early eds. omit *you*. Steevens thought that both words should be omitted.

232. *Debosh'd.* The old spelling of *debauched*, and the only one found in the folio in the four instances in which the word occurs. See *Temp.* p. 131.

234. *Shows.* Appears; as in 258 below. See *Macb.* p. 153.

Epicurism . . . lust . . . tavern . . . brothel. "An instance of what Corson calls a *respective construction.* The first word refers to the third, and the second to the fourth" (F.).

235. *Makes.* For the singular verb with two singular subjects, see Gr. 336.

236. *Grac'd.* Full of grace, dignified (Schmidt). Cf. *Macb.* iii. 4. 41: "the grac'd person of our Banquo." The quartos read "great."

Speak for=call for, demand. Cf. *Cor.* iii. 2. 41: "when extremities speak" (that is, call to action); *Temp.* ii. 1. 207: "the occasion speaks thee" (calls upon thee), etc.

239. *A little.* Pope changed this to "Of fifty," on the ground that Lear shortly afterwards specifies this as the number to be cut off, and yet Goneril had not stated it; but, as F. suggests, this was probably a simple oversight on Shakespeare's part.

Disquantity=diminish; used by S. nowhere else. Wr. compares *disproperty* in *Cor.* ii. 1. 264, and *disnatured* in 274 below. So *disvalue*, in *M. for M.* v. 1. 221.

240. *Depend.* Be dependent, continue in service.

241. *To be*, etc. For the construction, see Gr. 354.

Besort. Become, befit. For the noun, see *Oth.* p. 166.

242. *Which.* Who. See Gr. 258, 259.

250. *Marble-hearted.* Cf. *marble-breasted* in *T. N.* v. 1. 127.

251. *Thee.* For the reflexive use of personal pronouns, see Gr. 223.

252. *Sea-monster.* The commentators have wasted much ink on the question whether S. refers to the hippopotamus or to the whale. If any particular monster is meant (which we doubt), it may be that in *M. of V.* iii. 2. 57, as H. suggests.

253. *Detested.* See on i. 2. 68 above.

254. *Choice and rarest.* Perhaps, as Wr. thinks, for *choicest and rarest.* See *Rich. III.* p. 215, note on *The plainest harmless.* Gr. 398.

257. *Worships.* Honour, dignity. Cf. *W. T.* i. 2. 314: "rear'd to worship" (that is, raised to honour), etc. For the plural, see *Rich. II.* p. 206, note on *Sights.*

259. *An engine.* The rack. Steevens quotes B. and F., *Night-Walker*, iv. 5: "Their souls shot through with adders, torn on engines." Wr. notes that Chaucer has *engined*=racked, in *C. T.* 16546.

262. *This gate.* Pope inserted the stage-direction.

263. *Dear.* Here apparently=precious. For peculiar uses of the word in S., see *Temp.* p. 124 (note on *The dear'st o' th' loss*) or *Rich. II.* p. 151.

265. *Of what hath mov'd you.* Omitted in the quartos.

266. *Hear, Nature, hear*, etc. See F. for a long and interesting note on the rendering of this passage by Garrick, Kemble, and the elder Booth.

271. *Derogate.* "Degraded" (Johnson); "depraved, corrupt" (Schmidt); "dishonoured, in opposition to the following *honour her*" (Delius). For the form, cf. *felicitate*, i. 1. 68 above.

272. *Teem.* Bear children. Cf. *Rich. II.* v. 2. 91: "my teeming date," etc. For the transitive use, see *Macb.* p. 243.

274. *Thwart.* Perverse; the only instance of the adjective in S. Eccles quotes Milton, *P. L.* viii. 132: "Mov'd contrary with thwart obliquities;" and *Id.* x. 1075: "the slant lightning, whose thwart flame, driven down," etc.

Disnatur'd. Unnatural, wanting in natural affection. See on 239 above. Steevens quotes Daniel, *Hymen's Triumph*, ii. 4: "I am not so disnatured a man," etc.

275. *Brow of youth.* Youthful brow. See Gr. 423.

276. *Cadent.* Falling (Latin *cadens*). M. remarks: "The effect of an unusual word formed from the Latin or Greek is often very great in poetry. Thus, Milton speaks of the 'glassy, cool, translucent wave,' and Wordsworth of the river, 'diaphanous because it travels slowly,' both words being far more effective than the common word 'transparent.'"

277. *Her mother's pains and benefits.* Her maternal pains and good offices, her loving attention to the training of her child.

279. *How sharper*, etc. Malone compares *Ps.* cxl. 3. M. remarks: "We should have to go to the book of *Deuteronomy* to find a parallel for the concentrated force of this curse. Can it be Lear who so sternly and simply stabs to the very inward heart of woman's blessedness, leaving his wicked daughter blasted and scathed forever by his withering words?"

283. *Disposition.* See on 212 above.

291. *Untented.* That cannot be probed, incurable. Cf. *detested* = detestable, i. 2. 68 above. For *tent* = a probe, cf. *T. and C.* ii. 2. 16:

> "the tent that searches
> To the bottom of the worst."

For the verb, see *Ham.* p. 215.

292. *Fond.* Foolish. See on i. 2. 43 above.

293. *Beweep.* For the use of the prefix *be-* in making intransitive verbs transitive, see Gr. 438. Cf. *Sonn.* 29. 2: "I all alone beweep my outcast state," etc. For *ye*, see Gr. 236.

295, 296. The folios omit *is it come to this*, and the quartos *Let it be so.* The latter also read "yet haue I left a daughter."

297. *Comfortable.* In an active sense = ready to comfort. Cf. ii. 2. 158 below. See also *A. W.* i. 1. 86: "Be comfortable to my mother," etc. Gr. 3.

301. *Thou shalt, I warrant thee.* Omitted in the folios.

306. *You, sir*, etc. Johnson inserts the stage-direction "*To the Fool.*" See on 189 above.

309–313. Ellis remarks that the last three rhymes are remarkable, especially the last, including the word *halter*. *Daughter* and *after* are also rhymed in *T. of S.* i. 1. 245, 246 and *W. T.* iv. 1. 27, 28. In the former of these two, the rhyme, as here in *Lear*, may be meant to be ridiculous.

314–325. *This man . . . unfitness.* Omitted in the quartos.

316. *At point.* Ready, prepared for any emergency. Cf. iii. 1. 33 below; and see *Macb.* p. 241.

317. *Buzz.* Whisper. Cf. *Hen. VIII.* ii. 1. 148:

> "did you not of late days hear
> A buzzing of a separation
> Between the king and Katherine?"

See also *Ham.* p. 248, note on *Buzzers.*

318. *Enguard.* Surround as with a guard (Schmidt). See Gr. 440.

319. *In mercy.* At his mercy. Cf. *M. of V.* iv. 1. 355:

> "And the offender's life lies in the mercy
> Of the duke only;"

and *L. L. L.* v. 2. 856: "That lie within the mercy of your wit." "*In misericordia* is the legal phrase" (Malone).

321. *Still.* Ever. See on i. 1. 224 above.

322. *Taken.* "Taken with harm, that is, overtaken" (Capell). Sr. follows Pope in reading "harm'd."

329. *Full.* Used adverbially; as often. Cf. *W. T.* i. 2. 129: "To be full like me," etc.

Particular. Either referring to "the business threatened by Lear," as Capell explains it, or = "personal, individual" (Schmidt). Cf. v. 1. 30 below, and the noun in ii. 4. 287.

331. *Compact.* "Unite one circumstance with another so as to make a consistent account" (Johnson). *More* may be metrically a dissyllable (Gr. 480), or a word may have dropped out of the line (D.).

333. *This milky gentleness and course.* This milky gentleness of your course (Schmidt). "Albany, like Macbeth, had too much of the milk of human kindness in him" (Wr.). See on i. 2. 40 above.

334. *Condemn not.* Some editors read "condemn it not," for the sake of the metre. Cf. Gr. 483.

335. *At task.* "Liable to reprehension and correction" (Johnson). Cf. "to take one to task." The 1st quarto has "attaskt for" (the 2d "alapt"), and most modern eds. read "attask'd for." But, as F. remarks, "Dr. Johnson's explanation, if any be needed, is ample."

338. *Striving to better*, etc. Malone quotes *Sonn.* 103. 9:

> "Were it not sinful then, striving to mend,
> To mar the subject that before was well?"

340. *The event.* That is, the event will show; *nous verrons.*

SCENE V.—1. *Gloster.* The editors generally follow Capell in referring this to the city of Gloucester, which, as Tyrwhitt remarks, "S. chose to make the residence of the Duke of Cornwall and Regan, in order to give a probability to their setting out late from thence on a visit to the Earl of Gloster, whose castle our poet conceived to be in the neighborhood of that city."

4. *Afore.* The quartos have "before." See *R. and J.* p. 176.

7. *Brains.* Changed by Pope to "brain," on account of the singular pronoun that follows. S. makes *brains* plural, except in *A. W.* iii. 2. 16: "The brains of my Cupid 's knocked out," where the intervening singular may perhaps account for the irregularity. Cf. Gr. 412. As *brain* and *brains* were used indiscriminately (except, as Schmidt notes, in such phrases as "to beat out the brains"), it is not strange that the pronoun

referring to the words should be used somewhat loosely, at least in vulgar parlance.

8. *Kibes.* Chilblains. See *Ham.* p. 262.

10. *Thy wit shall ne'er go slipshod.* "For you show you have no wit in undertaking your present journey" (Sr.).

13. *Shalt see.* For the ellipsis of the subject, see Gr. 241, 399, 402. *Kindly* here = "both affectionately and like the rest of her kind" (Mason).

14. *Crab.* That is, a crab apple. See *M. N. D.* p. 140.

18. *On 's.* See on i. 4. 98 above. Just below, in 20, we have *of* = on. See Gr. 175.

22. *I did her wrong.* Weiss remarks: "The beautiful soul of Cordelia, that is little talked of by herself, and is but stingily set forth by circumstance, engrosses our feeling in scenes from whose threshold her filial piety is banished. We know what Lear is so pathetically remembering; the sisters tell us in their cruellest moments; it mingles with the midnight storm a sigh of the daughterhood that was repulsed. In the pining of the Fool we detect it. Through every wail or gust of this awful symphony of madness, ingratitude, and irony, we feel a woman's breath."

30. *Be.* Often used in questions, perhaps on account of the doubt implied. See Gr. 299.

32. *The seven stars.* The Pleiades. See 1 *Hen. IV.* p. 142. F. thinks that the reference may be to the seven stars of the Great Bear; but that group was commonly known as "Charles' wain." Cf. 1 *Hen. IV.* ii. 1. 2: "Charles' wain is over the new chimney." The Pleiades have been familiar as household words from the earliest times, and "the seven stars" has always been the popular English name for them. For *moe* = more, see *A. Y. L.* p. 176.

36. *To take 't again*, etc. We are inclined to agree with Johnson that Lear is here "meditating on his resumption of royalty" (Johnson), rather than on "his daughter's having in so violent a manner deprived him of those privileges which before she had agreed to grant him" (Steevens).

42. *O, let me not be mad*, etc. Dr. Bucknill remarks: "This self-consciousness of gathering madness is common in various forms of the disease. . . . A most remarkable instance of this was presented in the case of a patient, whose passionate, but generous, temper became morbidly exaggerated after a blow upon the head. His constantly expressed fear was that of impending madness; and when the calamity he so much dreaded had actually arrived, and he raved incessantly and incoherently, one frequently heard the very words of Lear proceeding from his lips: 'Oh, let me not be mad!'"

ACT II.

SCENE I.—1. *Save thee.* That is, God save thee. Cf. *T. G. of V.* i. 1. 70, *T. N.* iii. 1. 1, 76, etc. For the full form, see *Much Ado*, iii. 2. 82, v. 1. 327, *A. Y. L.* v. 2. 20, etc.

8. *Ear-kissing.* "The speaker's lips touching the hearer's ear" (Wr.). The quartos have "eare-bussing," in which there may be a play on *buzzing* (see on i. 4. 317 above).

10–12. *Have you . . . a word.* Omitted in the 2d quarto.

Toward=in preparation, near at hand; as in iii. 3. 17 and iv. 6. 189 below. See *M. N. D.* p. 156, note on *A play toward.*

17. *Queasy.* "Delicate, requiring to be handled nicely" (Steevens); "ticklish" (K.). See *Much Ado*, p. 134.

18. *Which I*, etc. The quartos read: "Which must aske breefnes ("breefenesse" in 2d quarto) and fortune helpe."

24. *I' the haste.* For the article in adverbial phrases, see Gr. 91.

26. *Upon his party.* On his side. See *Rich. II.* p. 195 or *K. John*, p. 133. In order to confuse his brother and urge him to flight, Edmund asks him first whether he has not spoken against Cornwall, and then, reversing the question, whether he has not said something on the side of Cornwall against Albany (Delius).

27. *Advise yourself.* Consider, recollect yourself (Steevens). Cf. *T. N.* iv. 2. 102: "Advise you what you say;" *Hen. V.* iii. 6. 168: "Go, bid thy master well advise himself," etc. Wr. quotes 1 *Chron.* xxi. 12.

30. *Quit you.* Acquit yourself. Cf. 1 *Cor.* xvi. 13.

31. *Yield! come before my father!* This is spoken loud so as to be heard outside (Delius).

34. *I have seen drunkards*, etc. Steevens quotes Marston, *Dutch Courtezan*, iv. 1: "Nay, looke you; for my owne part, if I have not as religiously vowd my hart to you,—been drunk to your healthe, swalowd flap-dragons, eate glasses, drunke urine, stabd arms, and don all the offices of protested gallantrie for your sake." Halliwell adds from Cooke, *Greene's Tu Quoque:* "I will fight with him that dares say you are not fair: stab him that will not pledge your health, and with a dagger pierce a vein, to drink a full health to you."

39. *Mumbling.* Either the participle with *of* added (cf. *Ham.* ii. 1. 92) or the verbal with *a* omitted; more likely the former. See Gr. 178.

Conjuring. For the accent of the word in S., see *Mach.* p. 230.

40. *Stand.* The 1st quarto has "stand's," the 2d quarto and 3d and 4th folios "stand his."

42. *This way.* "A wrong way should be pointed to" (Capell). The punctuation is that of the early eds. Most of the modern ones put a period after *sir.*

45. *But that.* Following the *when* in 42. Cf. *Ham.* iv. 7. 160:

> "*When* in your motion you are hot and dry—
> As make your bouts more violent to that end—
> *And that* he calls for drink," etc.

See Gr. 285.

46. *The thunder.* The folio reading, followed by K., W., and F. The quartos have "their thunders."

49. *Loathly.* Loathingly; the only instance of the adverb in S. For the adjective, see 2 *Hen. IV.* p. 191.

50. *Motion.* A fencing term, meaning an attack as opposed to *guard* or parrying. Cf. *Ham.* iv. 7. 102:

"the scrimers of their nation,
He swore, had neither motion, guard, nor eye,
If you oppos'd them."

See also the passage quoted on 45 above. F. quotes Vincentio Saviolo (see *A. Y. L.* p. 198, note on *By the book*): "hold your dagger firm, marking (as it were) with one eye the motion of your adversarie," etc.

51. *Charges home*, etc. Cf. *Oth.* v. 1. 2: "Wear thy good rapier bare, and put it home," etc.

52. *Lanc'd.* The quartos have "lancht" or "launcht," and the folios "latch'd." Some editors read "launch'd," but *lance* and *launch* seem to have been often used interchangeably. Wr. quotes Hollyband, *Fr. Dict.* 1593: "Poindre, to prick, to stick, to lanch."

53. *But when.* The quarto reading; the folios have "And when." F. adopts Staunton's conjecture of "whe'r" (=whether) for *when*, which is very plausible; but there may be a change of construction (cf. Gr. 415) in *Or whether*, or an ellipsis: *Or whether* (it was that he was) *gasted*, etc. The Coll. MS. has "But whether."

Best alarum'd is apparently=thoroughly awakened. Delius makes *my best alarum'd spirits*="my best spirits alarum'd." For the verb, see *Macb.* p. 187.

55. *Gasted.* Frightened. Nares cites an instance of *gast* as a participle from *Mirrour for Magistrates:* "Thou never wast in all thy life so gast." *Gaster* was another form of the word. Cf. B. and F., *Wit at Several Weapons*, ii. 3: "Either the sight of the lady has gaster'd him, or else he 's drunk;" Harsnet, *Decl. of Popish Impost.:* "And with these they adrad and gaster sencelesse old women;" and Gifford, *Dial. on Witches*, 1603: "If they run at him with a spit red hote, they gaster him so sore," etc. *Gastness* (=ghastliness) occurs in *Oth.* v. 1. 106; and *gastfull* in Cotgrave, s. v. "Espoventable," and in Spenser, *Shep. Kal.* Aug. 170. Cf. *aghast.*

58. *Dispatch.* That is, dispatch him; or = Dispatch is the word. Cf. *death* in 63 just below.

59. *Arch.* Chief, master. Steevens quotes Heywood, *If you Know*, etc.: "Poole, that arch, for truth and honesty." W. remarks that to Odd Fellows and Masons explanation is superfluous.

65. *Pight.* Fixed, settled. Cf. *T. and C.* v. 10. 24:

"You vile abominable tents,
Thus proudly pight upon our Phrygian plains."

Straight-pight (=erect) occurs in *Cymb.* v. 5. 164. Wr., M., and others say that *pight* is the participle of *pitch.* It is clearly a participle, but probably from the verb *pight* (related to *pitch*), of which Nares cites an example from Warner, *Albions Eng.:* "his tent did Asser pight." The same form was used for the past tense; as in a poem of the time of Elizabeth (we quote it from memory):

"He who earth's foundations pight,
Pight at first, and still sustains."

Cf. also Spenser, *F. Q.* i. 2. 42:

"Then brought she me into this desert waste,
And by my wretched lovers side me pight."

Curst=harsh, sharp (as in *T. N.* iii. 2. 46); often =shrewish. See *M. N. D.* p. 167.

67. *Unpossessing.* Incapable of inheriting; a bastard being, as Blackstone says, "nullius filius," and therefore of kin to nobody (M.).

68. *If I would.* If I were disposed to, if I should. See Gr. 331.

Would the reposal. The folio reading; the quartos have "could the reposure." *Reposal* is analogous to *disposal*, as *reposure* is to *exposure*.

"The words *virtue, or worth* are in loose construction with the rest of the sentence; 'the reposure of any trust, (or the belief in any) virtue or worth, in thee'" (Wr.).

70. *Faith'd.* Believed, credited. See on i. 1. 197 above.

72. *Character.* Handwriting. See on i. 2. 54 above.

73. *Suggestion.* Prompting to evil. See *Temp.* p. 127. For *practice* (the quartos read "pretence"), see on i. 2. 161 above.

74. *Dullard.* Cf. *Cymb.* v. 5. 265: "What, mak'st thou me a dullard in this act?" S. uses the word only twice.

75. *Not.* For the transposition, see *2 Hen. IV.* p. 182, or Gr. 305. Cf. iv. 2. 2 below.

76. *Pregnant.* Ready. Wr. says that it is used in this sense "without any reference to its literal meaning;" and F. appears to think that this is not a natural figurative use of the word. He considers that Nares came nearer the truth in saying that the ruling sense of the word is that of "being full or productive of something." We think that "ready," or *about to appear* (in action, as truth, etc., according to the connection) likewise expresses the metaphorical sense of the word; and this will explain some instances of it in S. which, as F. admits, do not come clearly under Nares's definition. See, for example, *W. T.* v. 2. 34, and the note in our ed. p. 210. Certain other instances, we admit, are better explained by the other interpretation; while some, like the present, may, in our opinion, be explained equally well by either.

For *spurs* (the quarto reading) the folios have "spirits."

77. *Strong.* The quarto reading; and better, on the whole, than the "strange" of the folios. For the bad sense of the word, Wr. compares *Rich. II.* v. 3. 59: "O heinous, strong, and bold conspiracy;" and *T. of A.* iv. 3. 45: "strong thief." Here the word seems in perfect keeping with the *fasten'd* (confirmed, hardened) which follows.

78. *I never got him.* He is no son of mine. These words are not in the folios, but they fill out the imperfect line and have generally been adopted by the editors.

79. *Hark!* etc. A *tucket* (see stage-direction) was a set of notes on the trumpet, used as a signal for a march (Nares). The word is found in the text of *Hen. V.* iv. 2. 35.

80. *Ports.* Portals, gates; as in *T. and C.* iv. 4. 113, 138, *Cor.* i. 7. 1, v. 6. 6, etc.

81. *His picture*, etc. Lord Campbell remarks: "One would suppose that photography, by which this mode of catching criminals is now practised, had been invented in the time of Lear." F. adds that photography has merely been called to our aid in continuing a practice common in the time of S.; and he cites the old play of *Nobody and Somebody*, 1606:

"Let him be straight imprinted to the life:
His picture shall be set on euery stall,
And proclamation made, that he that takes him,
Shall haue a hundred pounds of *Somebody*."

84. *Natural.* "Here used with great art, in the double sense of *illegitimate* and as opposed to *unnatural*, which latter epithet is implied upon Edgar" (H.).

85. *Capable.* Lord Campbell says: "In forensic discussions respecting legitimacy, the question is put, whether the individual whose *status* is to be determined is 'capable,' *i. e.* capable of inheriting; but it is only a lawyer who would express the idea of legitimizing a natural son by simply saying, 'I'll work the means To make him capable.'"

89. *How dost, my lord?* The later folios read "How does my lord?" which F. thinks may be right (though he does not adopt it), as Regan at no other time addresses Gloster in the second person. For the omission of the subject, see Gr. 241, 399, 402.

92. To fill out the measure, the Coll. MS. inserts "your heir?" before *your Edgar?* M. remarks: "Probably the intense tone of astonishment would give a prolonging accentuation to several of the syllables as the line stands, and make it in reality long enough without the addition."

97. *Of that consort.* Omitted in the quartos. *Consort*=company, fellowship; as in *T. G. of V.* iv. 1. 64: "Wilt thou be of our consort?" The word in this sense has the accent on the last syllable; but when it means a company of musicians (as in *T. G. of V.* iii. 2. 84 and 2 *Hen. VI.* iii. 2. 327), on the first (Schmidt).

99. *Put him on.* Prompted him to. See on i. 4. 197 above.

100. *Th' expense and waste.* The 1st quarto has "the wast and spoyle;" the 2d has "these—and waste of this his." It is probable, as F. suggests, that the dash indicates the haste and carelessness with which the quarto was printed (see p. 10 above). It was inserted either by the stenographer because he misheard the word and afterwards failed to supply it, or by the compositor because he could not make out the copy. *Expense*=spending; as in *M. W.* ii. 2. 147: "after the expense of so much money;" *Sonn.* 94. 6: "And husband nature's riches from expense," etc. For the accent of *revenue*, see on i. 1. 130 above.

107. *Bewray.* Used interchangeably with *betray* but without any notion of treachery (Wr.). Cf. iii. 6. 109 below; see also *R. of L.* 1698, *Cor.* v. 3. 95, etc. The quartos have "betray" here. For *practice*, cf. 73 above.

111. *Of doing.* With regard to doing. Gr. 174.

112. *In my strength.* With my authority.

113. *Doth.* For the singular verb after two nominatives, see Gr. 336.

115. *Trust.* Trustworthiness; as in *Oth.* i. 3. 285: "A man he is of honesty and trust," etc.

119. *Threading*, etc. Cf. *Cor.* iii. 1. 127: "They would not thread the gates;" and see *K. John*, p. 176, note on *Unthread the rude eye.*

120. *Poise.* Weight, moment. See *Oth.* p. 183. The 1st quarto has "poyse," the 2d quarto and the folios "prize."

123. *Best.* The 1st quarto has "lest," and the Camb. ed. and Wr. read "least."

124. *From our home.* That is, away from our home. Cf. *Macb.* iii. 4. 36:

> "To feed were best at home;
> From thence the sauce to meat is ceremony;"

and see our ed. p. 215. Gr. 158.

125. *Attend dispatch.* Wait to be dispatched.

127. *Businesses.* The folio reading; the quartos have "businesse." If the singular is adopted (as it is in many eds.) it must be a trisyllable. Gr. 479. The plural is found in *A. W.* i. 1. 220, iii. 7. 5, iv. 3. 98, *W. T.* iv. 2. 15, and *K. John*, iv. 3. 158.

128. *Craves.* Demands. For the singular, see Gr. 247.

SCENE II.—1. *Dawning.* The quartos have "euen," and Pope and Theo. "evening." From 26 and 157 the time appears to be before day-break, with the moon still shining.

5. *If thou lov'st me.* "A conventional phrase before a question or request, which Kent here takes literally" (Delius).

8. *Lipsbury pinfold.* No such place as *Lipsbury* is known. Jennens conjectures "Ledbury," and the Coll. MS. gives "Finsbury." Of the various attempts to explain the phrase, Nares's is perhaps the most satisfactory; namely, that it may be a coined term, referring to "the teeth, as being the pinfold within the *lips*." Wr. remarks that "similar names of places which may or may not have any local existence occur in proverbial phrases, such for instance as 'Needham's Shore,' 'Weeping Cross.'" For *pinfold* (=a pound), cf. *T. G. of V.* i. 1. 114: "You mistake; I mean the pound,—a pinfold;" Milton, *Comus*, 7: "Confin'd and pester'd in this pinfold here," etc.

14. *Three-suited.* Having but three suits of clothes; contemptuous, and in keeping with *beggarly*. Delius thinks it is rather in keeping with *glass-gazing*, and=foppish; in support of which view he quotes iii. 4. 126 below: "who hath had three suits to his back." On the other hand, however, Steevens cites B. J., *Silent Woman*, iv. 2: "wert a pitiful poor fellow . . . and hadst nothing but three suits of apparel." Wr. remarks: "If the terms of agreement between master and servant in Shakespeare's time were known, they would probably throw light upon the phrase. It is probable that three suits of clothes a year were part of a servant's allowance. In the *Silent Woman*, iii. 1, Mrs. Otter, scolding her husband whom she treats as a dependant, says, 'Who gives you your maintenance, I pray you? Who allows you your horse-meat and man's-meat, your three suits of apparel a year? your four pair of stockings, one silk, three worsted?'"

Hundred-pound was also a term of reproach. Steevens quotes Middleton, *Phœnix*, iv. 3: "Am I used like a hundred-pound gentleman."

15. *Worsted-stocking.* In England in the time of Elizabeth silk stockings were worn by all who could afford them, and worsted or woollen ones were thought cheap and mean. Steevens quotes Tailor, *The Hog hath*

Lost his Pearl, i. 1 : "Good parts, without habiliments of gallantry, are no more set by in these times than a good leg in a woollen stocking;" and B. and F., *The Captain*, iii. 3 : "serving-men . . . with woollen stockings." Malone adds from Middleton, *Phœnix*, iv. 2 : "Metreza Auriola keeps her love with half the cost that I am at; her friend can go afoot, like a good husband, walk in worsted stockings, and inquire for the six-penny ordinary."

Lily-livered. White-livered, cowardly. Cf. *Macb.* v. 3. 15 : "Thou lily-liver'd boy;" and see our ed. p. 249. See also 2 *Hen. IV.* p. 188, note on *The liver white*, etc.

Action-taking. Resenting an injury by a lawsuit, instead of fighting it out like a man of honour (Mason and Schmidt).

16. *Superserviceable.* "Over-officious" (Johnson); "above his work" (Wr.). Cf. iv. 6. 231 below. For *superserviceable, finical*, the quartos have "superfinicall."

17. *One-trunk-inheriting.* "With all his worldly belongings in a single trunk" (Wr.). *Inheriting* = possessing; as often. See *R. and J.* p. 146. Johnson and Steevens understood the word here in the ordinary sense, and the former took *trunk* to be = trunk-hose.

21. *Addition.* Title. See on i. 1. 129 above.

23. *Rail on.* S. uses *rail on* or *upon* oftener than *rail at.* See *A. Y. L.* p. 162.

28. *Sop o' th' moonshine.* Probably an allusion to the old dish called "eggs in moonshine," for which Nares gives the receipt from a cook-book of the time. Clarke remarks that the threat is equivalent to "I 'll beat you flat as a pancake."

Cullionly. Cullion-like, base. Cf. *Hen. V.* iii. 2. 22 : "Up to the preach, you dogs! avaunt, you cullions!" (Fluellen's speech). See also 2 *Hen. VI.* i. 3. 43.

29. *Barber-monger.* One who deals much with barbers (Mason and Schmidt); hence a fop.

32. *Vanity the puppet's part.* "Alluding to the old moralities or allegorical plays, in which Vanity, Iniquity, and other vices were personified" (Johnson). Cf. *Rich. III.* p. 208, note on *The formal Vice, Iniquity;* and observe the quotation from *The Devil is an Ass.* Sr. takes *puppet* to be "a mere term of contempt for a female."

33. *Carbonado.* Literally, to cut a piece of meat crosswise for broiling. Cf. *W. T.* iv. 4. 268 : "to eat adders' heads and toads carbonadoed;" and see our ed. p. 198. For the noun, see 1 *Hen. IV.* p. 201.

34. *Come your ways.* Come on; used by S. oftener than *come your way.* See *Ham.* p. 191.

36. *Neat slave.* "Mere slave, very slave" (Johnson); "finical rascal" (Steevens). St. sees a play on *neat* as applied to cattle (cf. *W. T.* i. 2. 123); but, as Wr. remarks, this would have no especial point as addressed to Oswald. F. is inclined to agree with Johnson, and to find a parallel instance in B. J., *Poetaster*, iv. 1 : "By thy leave, my neat scoundrel;" which Steevens cites in support of his explanation. It is perhaps an objection to Johnson's that S. nowhere else has *neat* = pure, unmixed. On the other hand, he seems to use it contemptuously = spruce, finical,

in 1 *Hen. IV.* i. 3. 33: "Came there a certain lord, neat, and trimly dress'd," etc.

39. *Parting them.* The folios add "Part." to Edmund's speech, but D. is probably right in regarding it as a stage-direction that has got into the text.

40. *Goodman boy.* Cf. *R. and J.* i. 5. 79: "What, goodman boy!" *Goodman* was sometimes used contemptuously; as in *M. for M.* v. 1. 328: "Come hither, goodman baldpate," etc. See also *T. N.* p. 129, note on *Goodman devil.*

41. *Flesh.* "To feed with flesh for the first time, to initiate" (Schmidt). See *K. John*, p. 172 (note on *Flesh his spirit*) or 1 *Hen. IV.* p. 203. Cf. also *fleshment* in 117 below.

45. *Messengers.* Oswald is the messenger *from our sister*, Kent the messenger from *the king* (D.). W. reads "messenger."

49. *Disclaims in.* Disowns; elsewhere in S. without *in.* Cf. i. 1. 106 above. Steevens cites instances of *disclaims in* from B. J., Warner, and Brome, and Wr. from Bacon and B. and F. As F. notes, it seems to have been going out of use, for Jonson sometimes drops the *in* in his second edition.

A tailor made thee. Cf. *Cymb.* iv. 2. 81:

> "No, nor thy tailor, rascal,
> Who is thy grandfather; he made those clothes,
> Which, as it seems, make thee."

53. *Two hours.* The quarto reading, generally adopted; the folios have "two yeares," which Schmidt prefers. *O' the* (or "oth'") is from the folios, the quartos having "at the."

56. *Ancient.* Aged, old; as in 120 below. See also *W. T.* p. 189.

58. *Thou whoreson zed!* etc. B. J. in his *Eng. Gram.* says: "Z is a letter often heard among us, but seldom seen." Farmer quotes Mulcaster: "Z is much harder among us, and seldom seen:—S is become its lieutenant-general. It is lightlie expressed in English, saving in foren enfranchisements." Baret, in his *Alvearie*, 1580, omits the letter.

59. *Unbolted.* Coarse, unrefined. Tollet says: "*Unbolted mortar* is mortar made of unsifted lime, and to break the lumps it is necessary to tread it by men in wooden shoes." For *bolted* = refined, see *Hen. V.* ii. 2. 137: "Such and so finely bolted didst thou seem;" and *Cor.* iii. 1. 322; "In bolted language."

Steevens quotes Massinger, *New Way to Pay Old Debts*, i. 1:

> "I will help
> Your memory, and tread thee into mortar;
> Not leave one bone unbroken."

60. *Jakes.* A privy.

61. *Wagtail.* The bird so called. H. thinks it "comes pretty near meaning *puppy.*"

68. *The holy cords.* The quartos read "those cords." Warb. says: "By those *holy cords* S. means the natural union between parents and children. The metaphor is taken from the cords of the sanctuary."

A-twain. In twain. Cf. *L. C.* 6: "Tearing of papers, breaking rings a-twain." Gr. 24.

69. *Intrinse.* "Intricate" (D.); "tightly drawn" (Wr.). The folios read "t'intrince," the quartos "to intrench." Upton was the first to recognize in the folio text a contracted form of *intrinsicate*, which occurs in *A. and C.* v. 2. 307:

> "With thy sharp teeth this knot intrinsicate
> Of life at once untie."

Malone notes that the word was a new one at this time, and quotes the preface to Marston's *Scourge of Villanie*, 1598: "new-minted epithets (as reall, intrinsecate, Delphicke)."

Smooth = flatter, humour; as in *Rich. II.* i. 2. 169: "Sweet smoothing word;" and *Id.* i. 3. 48: "smooth, deceive, and cog." See our ed. p. 185.

70. *Rebel.* The plural may be explained by the proximity of *lords* (Gr. 412), or by the plural implied in *every* (Gr. 12). Pope and many of the recent editors read "rebel."

71. *Being oil to fire.* The quartos read "Bring oil to stir," and most modern eds. adopt "Bring."

72. *Renege.* Deny; from the Late Latin *renego* (see Wb. s. v.), whence also we get *renegade* (through the Spanish). It occurs again in *A. and C.* i. 1. 8: "reneges all temper." The quartos spell the word "Reneag," which indicates the pronunciation. Nares quotes Du Bartas, *The Battail of Iury:*

> "All Europe nigh (all sorts of rights reneg'd)
> Against the Truth and Thee, un-holy Leagu'd."

Reny (in *P. P.* 250: "Heart's renying") has the same origin. Cf. Chaucer, *C. T.* 4762: "For we reneyed Mahoun oure creance;" and *Id.* 4798: "And seyde hym that she wolde reneye hir lay." The 1st folio misprints "Reuenge."

Halcyon. Kingfisher. Steevens quotes Thomas Lupton's *Notable Things*, B. x.: "A lytle byrde called the Kings Fysher, being hanged vp in the ayre by the neck, his nebbe or byll wyll be alwayes dyrect or strayght against ye winde;" and Marlowe, *Jew of Malta*, i. 1:

> "But now how stands the wind?
> Into what corner peers my halcyon's bill?"

According to Charlotte Smith's *Nat. Hist. of Birds* (quoted by D.), the belief in a connection between the halcyon and the wind still lingered among the common people of England in 1807.

73. *Vary.* For nouns like this, see Gr. 451.

75. *Epileptic.* "Distorted by grinning" (D.). Oswald is "pale with fright and pretending to laugh" (Wr.).

76. *Smile.* The reading of the 4th folio; "Smoile" or "smoyle" in all the other early eds. If *smile* is right, it comes under Gr. 200. Cf. i. 1. 154 above.

As = as if; as in iii. 4. 15 and v. 3. 201 below. See Gr. 107.

77. *Sarum.* The ancient name of Salisbury.

78. *Cackling.* "Oswald's forced laughter suggests to Kent the cackling of a goose" (F.).

Camelot, famed in the Arthurian legends, was Cadbury in Somersetshire, according to Selden; and near it, Hanmer says, "there are many

large moors, upon which great numbers of geese are bred." St. supposes that the reference was to the custom among Arthur's knights of sending their conquered foes to Camelot to do homage to the king. D. thinks that there may be a double allusion, to the geese of Somersetshire and to the vanquished knights.

83. *What is his fault?* The quartos read "What 's his offence?"

84. *Likes.* Pleases. See on i. 1. 193 above.

91. *Constrains the garb*, etc. "Forces his *outside*, or his *appearance*, to something totally *different from* his natural disposition" (Johnson). St. takes *his* to be = its; in which case the meaning is, as Clarke expresses it, "distorts the style of straightforward speaking quite from its nature, which is sincerity; whereas he makes it a cloak for craft." For the figurative use of *garb*, cf. *Hen. V.* v. 1. 80, *Cor.* iv. 7. 44, *Ham.* ii. 2. 390, and *Oth.* ii. 1. 315.

94. *So.* That is, be it so; a very common use of the word. See *M. of V.* p. 136.

95. *These kind of knaves.* Cf. *T. N.* i. 5. 95: "these set kind of fools," etc. In *Id.* i. 2. 10 we find "and those poor number." See Gr. 412.

96. *More corrupter.* See on i. 1. 71 above.

97. *Silly-ducking.* The hyphen is in the folios. *Ducking* is contemptuous for bowing; as in *Rich. III.* i. 3. 49 and *T. of A.* iv. 3. 18.

Observants = "obsequious attendants" (Schmidt). For *observance* and *observancy* = homage, see *Oth.* p. 194. So *observe* = pay homage; as in *T. of A.* iv. 3. 212:

> "Hinge thy knee,
> And let his very breath, whom thou 'lt observe,
> Blow off thy cap."

98. *Nicely.* "With the utmost exactness" (Malone). Cf. v. 3. 145 below.

100. *Aspect.* An astrological term. See on i. 1. 104 and i. 2. 113 above. Cf. *R. of L.* 14, *Sonn.* 26. 10, 1 *Hen. IV.* i. 1. 97 (see our ed. p. 142), etc. The accent in S. is always on the last syllable. See Gr. 490.

103. *Discommend.* Disapprove; used by S. nowhere else.

105. *Accent.* Speech, language; as in *M. N. D.* v. 1. 97, *J. C.* iii. 1. 113, etc.

106. *Though I should win*, etc. "Though I should win you, displeased as you now are, to like me so well as to entreat me to be a knave" (Johnson).

112. *Compact.* The quartos have "coniunct" (conjunct). Either means "in concert with" (Schmidt). Cf. *M. for M.* v. 1. 242: "Compact with her that 's gone," etc. *Conjunct* occurs in v. 1. 12 below.

113. *Being down, insulted.* For the omission of *I* with *being*, see Gr. 378; and for that of *he* with *insulted*, Gr. 400.

115. *That worthied him.* As exalted him into a hero (Schmidt). For *such . . . that*, see Gr. 279. F. reads "That' worthied," assuming that *it* is absorbed.

116. *For him attempting.* For venturing to attack him. Cf. *M. W.* iv. 2. 226: "he will never . . . attempt us again," etc.

117. *In the fleshment of.* "In the first glory of" (Clarke); "being as it were fleshed with" (Wr.). See on ii. 2. 41 above.

119. *Is their fool.* Is a fool to them (Capell).

124. *Respect.* The folios have "respects." *Do respect* is like *do homage, do reverence*, etc. Cf. i. 4. 98 above, and see Gr. 303.

126. *Stocking.* Putting in the stocks; as in ii. 4. 183 below. Here the quartos have "stopping," and there "struck" for *stock'd.*

129. *Till noon!* etc. Clarke remarks: "Very artfully is this speech thrown in. Not only does it serve to paint the vindictive disposition of Regan, it also serves to regulate dramatic time by making the subsequent scene where Lear arrives before Gloucester's castle and finds his faithful messenger in the stocks appear sufficiently advanced in the morning to allow of that same scene closing with the actual approach of 'night,' without disturbing the sense of probability. S. makes a whole day pass before our eyes during a single scene and dialogue, yet all seems consistent and natural in the course of progression."

131. *Being.* That is, *you* being. Cf. 113 above.

132. *Colour.* The quartos have "nature."

133. *Bring away.* Bring here, bring along; as in *M. for M.* ii. 1. 41, *T. of A.* v. 1. 68, etc. So *come away*=come here; as in *Temp.* i. 2. 187, etc. In great houses movable stocks were kept for the correction of servants (Farmer).

135–139. *His fault . . . punish'd with.* Omitted in the folios.

135. *Much.* Great. See Gr. 51.

136. *Check.* Rebuke. See *J. C.* p. 172 or 2 *Hen. IV.* p. 156. For the noun, see *Oth.* p. 158.

139. *The king must.* The folios read: "The King his Master, needs must."

141. *Answer.* Cf. i. 1. 144 and i. 3. 11 above.

142. *More worse.* See on 96 above.

144. *For following*, etc. The line is not in the folios.

148. *Rubb'd.* Hindered; a metaphor from the game of bowls. Cf. the noun in *Rich. II.* iii. 4. 4, and see our ed. p. 197.

151. *A good man's fortune*, etc. Even a good man may have bad luck. Possibly, as F. suggests, Kent may jocosely mean "that what is usually but a metaphor is with him a reality."

152. *Give you good morrow!* God give you good morning! For the full form, see *L. L. L.* iv. 2. 84, and for the contraction *God ye good morrow, R. and J.* ii. 4. 116. The salutation was one "used only by common people" (Schmidt). *Good morrow* was considered proper only before noon. See *R. and J.* p. 143, note on *Is the day so young?*

154. *Approve the common saw*, etc. Prove the truth of the old saying, "Out of God's blessing into the warm sun." Malone cites Howell, *English Proverbs*, 1660: "He goes out of God's blessing to the warm sun, viz. from good to worse." The origin of the proverb is uncertain. The simplest explanation, perhaps, is that it was applied to those who were turned out of doors and exposed to the weather.

157. *This under globe.* Cf. *T. of A.* i. 1. 44: "this beneath world;" and *Sonn.* 7. 2:

> "Lo in the orient when the gracious light
> Lifts up his burning head, each under eye
> Doth homage to his new-appearing sight."

158. *Comfortable.* Comforting. See on i. 4. 297 above.

159. *Nothing almost*, etc. The wretched are almost the only persons who can be said to see miracles. "That Cordelia should have thought of him, or that her letter should have reached him, seems to him such a miracle as only those in misery experience" (Delius).

162. *My obscured course.* My disguise.

And shall find time, etc. And who (that is, Cordelia) will find opportunity in this abnormal state of affairs to set things right again. The style is disjointed, partly because he is soliloquizing, partly because he can hardly keep his eyes open for weariness.

164. *All weary*, etc. Here he gives way to his drowsiness, bids his eyes take advantage of their heaviness not to see how poor a resting-place he has, and, with a good-night prayer for better fortune, falls asleep.

Enormous (which has the same etymology as *abnormal*, except that *norma* is compounded with *e* instead of *ab*) is rightly explained by Johnson as = "unwonted, out of rule, out of the ordinary course of things."

Jennens was the first to suggest that Kent reads fragments of Cordelia's letter (*and shall find time . . . their remedies*), and he has been followed by Steevens, Coll., W., and others; but, as Malone notes, Kent cannot read the letter, but wishes for the rising of the sun that he *may* read it. Mason and H. connect *and shall find* with *I know;* and Mr. J. Crosby (as quoted by H.) paraphrases that part of the passage thus: "From this anomalous state of mine, I shall gain time to communicate and co-operate with Cordelia in her endeavour to restore the kingdom to its former condition; *to give losses their remedies*, that is, to reinstate Lear on the throne, Cordelia in his favour, and myself in his confidence, and in my own rights and titles."

For other interpretations of portions of the passage, as well as for the emendations that have been proposed (none of which seem to us worthy of notice here), see F.

For *o'er-watched* (=worn out with watching), cf. *J. C.* iv. 3. 241: "Poor knave, I blame thee not; thou art o'er-watch'd."

SCENE III.—2. *Happy.* Lucky, fortunate; as in iv. 6. 206 below. See *Mach.* p. 162.

3. *Port.* Harbour, refuge.

4. *That.* "Loosely used for *where*" (Wr.). Schmidt takes it to be =*but that*, or simply *that*.

5. *Attend my taking.* Watch to capture me. For *does*, see on ii. 1. 113 above.

Whiles. Used interchangeably with *while*. Gr. 137.

6. *Am bethought.* Think, intend; the only instance of the form in S. He generally uses the reflexive form; as in *J. C.* iv. 3. 251: "It may be I shall otherwise bethink me;" *T. N.* iii. 4. 327: "he hath better bethought him of his quarrel;" *M. for M.* v. 1. 461: "I have bethought me of another fault," etc.

7. *Most poorest.* See on i. 1. 71 above.

8. *In contempt of man.* "Wishing to degrade a man" (M.).

10. *Elf all my hair.* Tangle my hair as elves were supposed to do that of sluttish persons. See *R. and J.* p. 157, note on *Elf-locks.*

14. *Bedlam beggars.* Steevens quotes from Dekker's *Belman of London*, of which three editions appeared in 1608, the same year in which *Lear* was first printed, the following description of "an Abraham man:" "He sweares he hath been in Bedlam, and will talke frantickely of purpose: you see pinnes stuck in sundry places of his naked flesh, especially in his armes, which paine he gladly puts himselfe to, only to make you believe he is out of his wits. He calls himselfe by the name of *Poore Tom*, and comming near any body cries out, *Poore Tom is a-cold.* Of these Abraham-men, some be exceeding merry, and doe nothing but sing songs fashioned out of their own braines: some will dance, others will doe nothing but either laugh or weepe: others are dogged, and so sullen both in loke and speech, that spying but a small company in a house, they boldly and bluntly enter, compelling the servants through feare to give them what they demand."

15. *Strike.* The reading of all the early eds., followed by the modern editors with the exception of F., who adopts Walker's conjecture of "Stick."

Mortified = deadened, hardened. See the quotation from Dekker just above.

16. *Wooden pricks.* Skewers. "The *Euonymus*, of which the best skewers are made, is called *prick-wood*" (Mason).

18. *Pelting.* Paltry, petty. Cf. *M. N. D.* ii. 1. 91: "every pelting river;" and see our ed. p. 142.

19. *Sometime.* The folios have "Sometimes," but the 1st folio has *sometime* in the latter part of the line. Both forms are common in S.

Bans. Curses; as in *T. of A.* iv. 1. 34: "with multiplying bans." Elsewhere in S. the plural refers to the marriage bans; as in v. 3. 88 below.

20. *Turlygod.* Warb. conjectured "Turlupin," the name applied to a fraternity of gypsies or beggars in the 14th century. Douce says that this name was corrupted into "Turlygood," the form adopted by Theo. and many other editors. Nares doubts whether *Turlygood* has any real connection with *Turlupin*, though, like that, it evidently means a kind of beggar.

21. *Edgar I nothing am.* "As Edgar I cease to be" (Wr.). For the adverbial use of *nothing*, see Gr. 55.

SCENE IV.—1. *Home.* The quartos read "hence."

7. *Cruel.* A play upon *crewel*, or worsted, of which garters were often made. See 1 *Hen. IV.* p. 164, note on *Caddis.* Halliwell says: "This word was obvious to the punster, and is unmercifully used by the older dramatists. A pun similar to that in the text is in one of L'Estrange's anecdotes: 'A greate zelote for the Cause would not allow the Parliament's army to be *beaten* in a certaine fight, but confest he did beleeve they might be *worsted.* To which linsy-wolsey expression, a merry cavaleere reply'd, Take heede of that, for worsted is a *cruell* peece of stuffe.'"

8. *Heads.* The quartos have "heeles."

9. *At legs.* F. prints "at' legs." Cf. Gr. 90.

10. *Nether-stocks.* Short stockings. Cf. 1 *Hen. IV.* ii. 4. 131: "I 'll sew nether-stocks." For *stocks* = stockings, see *T. N.* p. 126.

12. *To set thee. As* to set thee. See on i. 4. 37 above.

18, 19. *No, no . . . they have.* Omitted in the folios.

23. *Upon respect.* Upon consideration, deliberately (Sr.). Cf. *K. John*, p. 167, note on *More upon humour*, etc.

24. *Resolve me.* Inform me, explain to me. See *Rich. III.* p. 224, or *J. C.* p. 158 (note on *Be resolv'd*).

Modest = reasonable, becoming, "as much as may consist with telling the full truth" (Schmidt). Cf. iv. 7. 5 below, where *modest* is exactly explained by "Nor more nor clipp'd, but so," that is, not too much nor too little, but just the measure (Latin *modus*).

25. *Usage.* Treatment; the only sense in which S. uses the word (Schmidt). The *usage* of the 1st quarto in *Oth.* iv. 3. 105, adopted by some editors (see our ed. p. 204, note on *Uses*), would of course be an exception.

26. *Coming.* Relating to *thou.* See Gr. 377.

27. *Commend.* Commit, deliver. See *Macb.* p. 177.

32. *Spite of intermission.* "In defiance of pause required" (Clarke); not waiting for me to receive my answer. Cf. *Macb.* p. 245.

33. *Presently.* Immediately; as often. Cf. 111 below.

34. *Meiny.* Retinue, attendants. See Wb. under *meine, meiny*, and also under *many* (n.). The word occurs repeatedly in Chaucer, and also in Spenser. Cf. *F. Q.* iii. 9. 11:

> "That this faire many were compeld at last
> To fly for succour to a little shed;"

Id. iii. 12. 23: "That all his many it affraide did make," etc. Wr. quotes Cotgrave, *Fr. Dict.*: "Mesnie: f. A meynie, familie, household, household companie, or seruants."

40. *Display'd so saucily.* Made so impudent a display; the only instance of the intransitive verb in S.

41. *Drew.* For the ellipsis of the subject, see Gr. 399, 401.

50. *Dolours.* For the play on the word, cf. *Temp.* ii. 1. 18 and *M. for M.* i. 2. 50.

51. *Tell.* "Count, or recount; according to the sense in which *dolours* is understood" (Wr.). See *Temp.* p. 123.

52. *Mother.* Used as synonymous with *Hysterica passio*, or what we call *hysteria*. Ritson quotes Harsnet, *Declaration*, etc., p. 25: "Ma: Maynie had a spice of the *Hysterica passio*, as it seems from his youth, hee himselfe termes it the Moother (as you may see in his confession)." Master Richard Mainy, who was persuaded by the priests that he was possessed of the devil, deposes as follows, p. 263: "The disease I spake of, was a spice of the *Mother*, where-with I had beene troubled (as is before mentioned) before my going into Fraunce: whether I doe rightly terme it the *Mother* or no, I know not."

59. *How chance?* How chances it? See Gr. 37.

63. *To an ant*, etc. See *Prov.* vi. 6–8. "If, says the Fool, you had been schooled by the ant, you would have known that the king's train,

like that sagacious animal, prefer the summer of prosperity to the colder season of adversity, from which no profit can be derived" (Malone).

72. *Sir.* Cf. *Temp.* v. 1. 69: "a loyal sir;" *T. N.* iii. 4. 81: "some sir of note," etc. For the ironical use of the word, see *Oth.* p. 174, note on *Play the sir.* Some editors follow the 4th folio in pointing "That, sir, which," etc.

79. *Perdy.* A corruption of *par Dieu.* Cf. *Hen. V.* ii. 1. 52, etc.

82. *Deny.* Refuse; as often. See *R. and J.* p. 159.

83. *Fetches.* Shifts, pretexts. Cf. *Ham.* ii. 1. 38: "a fetch of warrant;" and see our ed. p. 199.

84. *Images.* Signs, tokens. The word may be metrically a dissyllable, as Walker and Abbott (Gr. 471) make it. Cf. *Macb.* p. 204, note on *Horses.*

86. *Quality.* Temper, disposition; as in 131 below.

87. *Unremovable.* Immovable. We find *irremovable* in *W. T.* iv. 4. 518, and *unremovably* in *T. of A.* v. 1. 227. See *K. John*, p. 180, note on *Ingrateful.* Gr. 442.

90. *Fiery? what quality?* The quartos have "what fiery quality?"

96. *Commands her service.* The folios read "commands, tends, service."

100. *Office.* Service, duty. Cf. 173 below.

"The strong interest now felt by Lear, to try to find excuses for his daughter, is most pathetic" (Coleridge).

104. *More headier.* See on i. 1. 71. These double comparatives and superlatives occur with more than usual frequency in this play. *Heady* here is "not *headstrong*, but *headlong, impetuous*" (Schmidt). Cf. *Hen. V.* p. 164. Wr. cites 2 *Timothy*, iii. 4.

107. *Persuades.* To help out the measure, Hanmer reads "persuadeth," and Steevens conjectures "almost persuades."

108. *Remotion.* Removal (from their own house to Gloster's castle). Schmidt makes it = "holding one's self at a distance, non-appearance." Cf. *T. of A.* iv. 3. 346: "All thy safety were remotion, and thy defence absence."

109. *Practice.* Artifice. See on i. 2. 161 above.

111. *Presently.* See on 33 above.

113. *Till it cry sleep to death.* "Till its clamour murders sleep" (Wr.). Steevens strangely took it to mean "till it cries out, 'Let them awake no more;'" and Johnson printed *sleep to death* in italics, as if it were the cry of the drum. Mason made it read "death to sleep."

116. *Cockney.* The word here seems to mean a *cook*, though it may be only a *cockney* cook (the noun being understood), or a London cook; perhaps an allusion to some familiar story of the time. Tyrwhitt cites passages from *Piers the Plowman* and *The Turnament of Tottenham*, in which the word also appears to be = cook; but Whalley, Malone, and Douce explain it differently. S. uses it only here and in *T. N.* iv. i. 15, where it appears to be used in the modern sense (see our ed. p. 156). For the origin of the word (which has been much disputed), see F. or Wb. s. v.

117. *Knapped.* The folios have "knapt," the quartos "rapt," which Steevens prefers, on the ground that *knap* means only to "snap or break

asunder" (cf. *M. of V.* iii. 1. 10, and see our ed. p. 147). Schmidt, in his *Lexicon*, puts down *knap* here as a separate word (="rap"); but the two are probably identical. Wr. well defines *knapped* here by "cracked," which we use in both senses (*rap* and *snap*).

119. *'T was her brother*, etc. "The Fool here intimates that absurd cruelty and absurd kindness have the same origin" (J. H.).

126. *Sepulchring.* Cf. *R. of L.* 805: "May likewise be sepulchred in thy shade;" and *T. G. of V.* iv. 2. 118: "Or at the least, in hers sepulchre thine." In both passages the accent is on the penult, as here. The noun has the modern accent in S. except in *Rich. II.* i. 3. 196 (see our ed. p. 165). Milton makes the same distinction. Cf. the verb in the *Epitaph on Shakes.* 15: "And, so sepulchred, in such pomp dost lie;" and the noun in *S. A.* 102: "My self my sepulchre, a moving grave;" and *Comus*, 471: "Oft seen in charnel vaults and sepulchres."

128. *Naught.* Bad, wicked; usually spelt *naught* in the early eds. when it has this sense, but *nought* when=nothing. See *A. Y. L.* p. 142, or *Rich. III.* p. 182.

129. *Sharp-tooth'd unkindness.* Cf. i. 4. 279 above. For the allusion to the vulture of Prometheus, cf. 2 *Hen. IV.* v. 3. 145, 1 *Hen. VI.* iv. 3. 47, *T. A.* v. 2. 31, etc.

131. *Quality.* Disposition, nature. Cf. 86 above.

132. *Take patience.* Cf. *W. T.* iii. 2. 232: "take your patience to you." See also *Hen. VIII.* v. 1. 106.

133. *You less know how*, etc. One of the peculiar "double negatives" explained by Schmidt, p. 1420. Cf. *A. Y. L.* p. 156, note on *No more do yours.* Here the meaning is: "You are apter to depreciate her than she to scant her duty." F. asks: "Is the levity ill-timed that suggests that perhaps Regan's speech puzzles poor old Lear himself quite as much as his commentators, and he has to ask her to explain: 'Say, how is that?'"

140. *O, sir, you are old*, etc. Coleridge remarks: "Nothing is so heart-cutting as a cold, unexpected defence or palliation of a cruelty passionately complained of, or so expressive of thorough hard-heartedness. And feel the excessive horror of Regan's 'O, sir, you are old!'—and then her drawing from that universal object of reverence and indulgence the very reason for her frightful conclusion—'Say you have wrong'd her.' All Lear's faults increase our pity for him. We refuse to know them otherwise than as means of his sufferings and aggravations of his daughters' ingratitude."

142. *Confine.* For the accent of the noun in S. see *Ham.* p. 176. Gr. 490.

145. *Make return.* Return, go back; as in *T. G. of V.* ii. 7. 14, *M. for M.* iv. 3. 107, *T. N.* i. 4. 22, etc. S. does not use the phrase in the modern sense (=make requital).

147. *The house.* "The order of families, duties of relation" (Warb.). Steevens cites Chapman, *Blind Beggar of Alexandria*, 1598: "Come up to supper; it will become the house wonderful well." The Coll. MS. has "the mouth," which, as F. suggests, may very likely be what S. wrote. Schmidt compares the horror of Coriolanus (*Cor.* v. 3. 56) when his mother kneels to him.

149. *Age is unnecessary.* Johnson explains this "Old age has few wants;" but of course it is merely an ironical apology for his useless existence, as Wr. makes it.

For the scanning of the line, see Gr. 458.

151. *Unsightly tricks.* We believe that this refers to Lear's kneeling, though K. thinks that he does not kneel. According to Davies (quoted by F.), "Garrick threw himself on both knees, with his hands clasped, and in a supplicating tone repeated this touching, though ironical, petition."

153. *Abated.* Deprived. The construction is not found elsewhere in S.

154. *Strook.* The early eds. have "strooke" or "stroke," as in many other passages; oftener than "struck," which the modern editors (except F.) print here. For the participle the early eds. have *struck*, *strook* or *strooke*, *stroke*, *strooken*, *stroken*, *strucken* (see i. 4. 82 above), and *stricken*.

157. *Ingrateful top.* Ungrateful head. S. uses *ingrateful* much oftener than *ungrateful*. See on 87 above. For *top*, cf. *A. W.* i. 2. 43: "and bowed his eminent top to their low ranks," etc.

Her young bones. Her unborn infant; as Addis, Wr., and F. explain it. Cf. the old play of *King Leir:*

> "Alas, not I: poore soule, she breeds yong bones,
> And that is it makes her so tutchy sure."

158. *Taking.* Malignant, bewitching; as in iii. 4. 58 below. Cf. also *Ham.* i. 1. 163: "No fairy takes, nor witch hath power to harm;" and see our ed. p. 177.

162. *Fall.* Malone made the verb transitive (= cause to fall, humble), as it often is (see *J. C.* p. 169, note on *They fall their crests*); but we have no doubt that it is intransitive. As Wr. remarks, this is more in keeping with *drawn* and *blast*. It is also the sense in which S. uses it in similar passages; as in *Temp.* ii. 2. 2 (a strikingly parallel imprecation):

> "All the infections that the sun sucks up
> From fogs, fens, flats, on Prosper fall, and make him
> By inch-meal a disease!"

and *M. for M.* v. 1. 122:

> "Shall we thus permit
> A scandalous and a blasting breath to fall
> On him so near us?"

See also *M. N. D.* ii. 1. 90, *A. W.* i. 1. 79, *Mach.* iv. 1. 105, iv. 3. 227, etc.

For *blast her pride*, the folios have simply "blister."

166. *Tender-hefted.* The folio reading; the quartos having "tender hested." Neither is easily explained. As *hefts* = heavings in *W. T.* ii. 1. 45, Steevens thought *tender-hefted* might mean "whose bosom is agitated with tender passions." The only other sense of *heft* (not found in S.) is *haft* or handle; whence some make the compound = "held by tenderness," "tender, gentle, to touch or to approach," "set in a tender handle or delicate bodily frame," etc. On the other hand, *hest* command (see *Temp.* p. 118), and *tender-hested*, it is said, may be = "governed by gentle dispositions." All these interpretations seem to us mere "tricks of desperation." There is probably some corruption in the passage, but *tender-hearted*, the only emendation that has been proposed, is "tolerable

and not to be endured." S. could never have written "tender-hearted nature."

168. *Do comfort and not burn.* Malone compares *T. of A.* v. 1. 134: "Thou sun, that comfort'st, burn!"

170. *Sizes.* Allowances. Wr. says: "The words *sizar* and *sizing* are still well known in Cambridge; the former originally denoting a poor student, so called from the *sizes* or allowances made to him by the college to which he belonged."

178. *Approves.* Confirms; as in i. 1. 177 and ii. 2. 154 above.

180. *Easy-borrow'd.* "Borrowed without the trouble of doing anything to justify it" (M.).

183. *Stock'd.* See on ii. 2. 126 above.

186. *Allow.* Approve of; as in the Prayer-Book version of *Ps.* xi. 6: "The Lord alloweth the righteous" (Upton). Warb., Theo., and Hanmer read "Hallow."

195. *Less advancement.* "A still worse, or more disgraceful situation" (Percy). It appears to be, as Schmidt terms it, "an undisguised sneer."

204. *To wage.* That is, to wage combat, to contend; not elsewhere used by S. in this sense without an object.

205. *The wolf and owl.* The reading of all the early eds. The Coll. MS. has "howl," making *pinch* the object of the verb, which F. adopts and defends. He objects to the ordinary pointing, "owl,—Necessity's sharp pinch!" that, by putting this latter clause in explanatory apposition with the rest of the sentence, it makes a very feeble ending to it. But an appositional clause may be rhetorical rather than explanatory, and we fancy that a good actor would find no difficulty here in making it an emphatic and effective ending to the sentence. It may be, however, that *Necessity's sharp pinch!* is an exclamation that has no syntactical connection with what precedes. It may mean, Is *this* the pinch to which Necessity brings me? Or it is barely possible that it is a sarcastic reference to the excuse which Regan has given for not receiving him —that she is away from home, and has not the means of entertaining him. Schmidt points it as an anacoluthon, "Necessity's sharp pinch—," leaving us to guess at what Lear would have said, but for the sudden turn in the tide of his passion. The worst of these attempts to explain the old text seems to us better than changing *owl* to "howl." F. notes as "a slight corroboration" of his reading that in iii. 1. 13 we find "the belly-*pinched wolf*," and that "the *howling* of the *wolf* is again referred to in iii. 7. 62." That the wolf should be pinched with hunger need not surprise us, and that he should howl is no wonder either in zoology or in rhetoric; but that a man who resolves to dwell with him should also howl with him is verily a marvel. But, it is asked, "what companionship is there between wolves and owls, beyond the fact that they are both nocturnal?" Perhaps that ought to satisfy us; at any rate, the poets often put them together, as S. himself does in *R. of L.* 165:

> "No comfortable star did lend his light;
> No noise but owls' and wolves' death-boding cries."

207. *France.* For the construction, see Gr. 417.

209. *Knee.* Kneel before. The verb occurs again in *Cor.* v. 1. 5:

"A mile before his tent fall down, and knee
The way into his mercy."

Schmidt thinks it has the same meaning here as there.

211. *Sumpter.* A pack-horse. Wr. quotes Cotgrave, *Fr. Dict.*: "Sommier: m. A Sumpter-horse; (and generally any toyling, and load carrying, drudge, or groome)."

218. *Boil.* Spelt "Bile" or "Byle" in the early eds., as in other printing of the time; doubtless indicating the pronunciation of the word.

219. *Embossed.* Tumid; as in *A. Y. L.* ii. 7. 67: "And all the embossed sores and headed evils," etc. The *emboss* in *A. W.* iii. 6. 107, as Furnivall has shown, is of different origin (Old Fr. *emboser* = *emboîter*). This is Cotgrave's "Emboister: To imbox, inclose, insert, fasten, put, or shut vp, as within a box." See also Wb.

223. *High-judging Jove.* Cf. Milton's "all-judging Jove" (*Lycidas*, 82).

234. *Sith.* See on i. 1. 173 above. *Charge* = expense; as in *K. John*, i. 1. 49: "this expedition's charge," etc. See also *Rich. II.* p. 175.

237. *Hold amity.* Keep friendship. Wr. compares "hold friendship" in *L. L. L.* ii. 1. 141. "Hold antipathy" occurs in ii. 2. 81 above.

240. *Slack ye.* Neglect you. Cf. i. 3. 10 above. For *ye*, see Gr. 236.

244. *Notice.* Attention, recognition. Cf. *Cymb.* ii. 3. 45: "I have assailed her with music, but she vouchsafes no notice."

245. *And in good time you gave it.* H. remarks: "Observe what a compact wolfishness of heart is expressed in these few cold words! It is chiefly in this readiness of envenomed sarcasm that Regan is discriminated from Goneril; otherwise they seem almost too much like mere repetitions of each other to come fairly within the circle of Nature, who never repeats herself."

246. *My guardians.* "The guardians under me of my realms" (M.).

248. *With.* By. Cf. 302 below. Gr. 193.

251. *Well-favour'd.* Well in *favour*, or features (see *Ham.* p. 263, or *M. N. D.* p. 130). Cf. *Much Ado*, iii. 3. 15, *T. N.* i. 5. 169, etc.

Some editors put a period after *well-favour'd*, and a comma after *wicked* in the next line.

252. *Not being the worst*, etc. Steevens compares *Cymb.* v. 5. 215:

"It is I
That all the abhorred things o' the earth amend
By being worse than they."

256. *What need*, etc. How need, or why need, etc. See *R. and J.* p. 160. Gr. 253.

259. *O, reason not*, etc. "Observe that the tranquillity which follows the first stunning of the blow permits Lear to reason" (Coleridge).

260. *Are in the poorest*, etc. "Have in their deepest poverty some very poor thing which may be called superfluous" (M.).

265. *Need,—.* "To imagine how Shakespeare would have ended this sentence, one must be a Shakespeare. The poor king stops short in his definition; it is too plain that his true need is patience" (M.).

266. *Patience, patience I need.* Pope changed the second *patience* to "which." Mason points thus: "patience:—patience I need." Perhaps,

as Malone conjectured, the repetition of *patience* was a slip of the compositor. Omitting it, *patience* would be a trisyllable, as often.

269. *Stirs.* See on i. 1. 232 and ii. 1. 113 above. Gr. 247.

271. *To bear. As* to bear. See on i. 4. 36 above.

280. *Flaws.* "Shivers" (Bailey). "A *flaw* signifies a crack, but is here used for a small broken particle" (Malone).

281. *Or ere.* A reduplication, *or* being = before. See *Temp.* p. 112.

284. *Bestow'd.* Lodged. See *Ham.* p. 212.

285. *Hath.* For the omission of the subject, see on ii. 4. 41 above. F. prints "'hath." Cf. 290 below.

287. *For his particular.* As to him personally, so far as he himself is concerned. Cf. *Cor.* iv. 7. 13:

> "Yet I wish, sir—
> I mean for your particular—you had not
> Join'd in commission with him;"

and *T. and C.* ii. 2. 9:

> "Though no man lesser fears the Greeks than I,
> As far as toucheth my particular,
> Yet, dread Priam," etc.

Wr. quotes *A. and C.* iv. 9. 20 and *A. W.* ii. 5. 66.

296. *Ruffle.* Grow boisterous. The quartos have "russel" or "russell." The word is = rustle in *T. of S.* iv. 3. 60:

> "The tailor stays thy leisure,
> To deck thy body with his ruffling treasure."

It is used figuratively (= be turbulent) in *T. A.* i. 1. 313: "To ruffle in the commonwealth of Rome."

300. *With.* See on 248 above.

"Regan's barefaced pretence,—insisting on speaking of her old father as still attended by a large train of followers, both in this speech and the one a little before, where she talks of there not being room for 'the old man and his people,' while in reality he has with him only his faithful Kent and Fool,—is thoroughly in character with her brassy nature" (Clarke).

301. *Incense.* Instigate, provoke. See *Much Ado*, p. 166.

ACT III.

SCENE I.—4. *Elements.* The quartos have "element." For the use of the word = sky, see *J. C.* p. 140.

6. *The main.* The mainland. Elsewhere in S. it means the sea. Cf. *Sonn.* 64. 7: "the watery main;" *King John*, ii. 1. 26: "England, hedg'd in with the main," etc. Steevens quotes from Bacon's *Considerations touching a War with Spain:* "In the year that followed, of 1589, we gave the Spaniards no rest, but turned challengers, and invaded the main of Spain;" where the context shows that he is speaking of landing an army on the coast of Spain itself.

On *curled waters*, cf. 2 *Hen. IV.* iii. 1. 23:

"Who take the ruffian billows by the top,
Curling their monstrous heads," etc.

7–15. *Tears his . . . take all.* Omitted in the folios.

8. *Eyeless.* Blind, undiscerning. Cf. *K. John*, p. 178.

9. *Make nothing of.* Treat with contempt (the opposite of "make much of"), as Schmidt explains it; not = annihilate, as Heath thought.

10. *His little world of man.* Probably, as J. H. and F. suggest, an allusion to the ancient notion of man as the *microcosm*, or little world, containing in miniature the elements of the *macrocosm*, or the universe. Cf. *Rich. II.* v. 5. 9: "And these same thoughts people this little world;" and see our ed. p. 216. Schmidt compares *L. C.* 7: "Storming her world with sorrow's wind and rain."

For *out-scorn* Steevens conjectures "out-storm," and compares the passage just quoted from *L. C.*

12. *Cub-drawn.* Sucked dry by her cubs, and made hungry by it (Schmidt). Pope explained it "drawn by nature to its young;" and Upton, "having her cubs drawn from her, robbed of her cubs." Cf. *A. Y. L.* iv. 3. 115: "A lioness, with udders all drawn dry;" and *Id.* iv. 3. 127: "the suck'd and hungry lioness." See also *Rich. III.* ii. 2. 30.

14. *Unbonneted.* Cf. *Oth.* i. 2. 23; and for *bonnet* = cap, see *Rich. II.* p. 169.

15. *Take all.* Cf. *M. W.* i. 3. 84: "then Lucifer take all!" 2 *Hen. VI.* iii. 1. 307: "nay, then, a shame take all!" etc.

17. *Heart-strook.* The folios have "heart-strooke" or "heart-strook," the quartos "heart stroke." See on ii. 4. 154 above.

18. *Note.* "Observation" (Johnson), or knowledge. See *W. T.* p. 148, on *Into my note*, or *T. N.* p. 160, on *Come to note.* The quartos have "Arte" or "art," which Steevens explained as "skill in physiognomy."

20. *Is.* The quartos and most modern eds. have "be."

22. *Who have*, etc. Lines 22–29 are omitted in the quartos, and lines 30–42 in the folios. It is possible, as Schmidt suggests, that something may have been lost between 29 and 30, and that this may account for the incomplete sentences; but, on the other hand, the poet may have written them so.

23. *Thron'd.* The quartos, followed by some modern eds., have "Throne." As Clarke remarks, "the twice-recurring *have* in the preceding line" may explain the ellipsis of the word before *thron'd.*

Who seem no less. Who seem nothing else than *servants*, and not the *spies* that they really are. Capell explained it "that seem as great as themselves, servants in high place."

24. *Speculations.* "Speculators;" which Johnson conjectured to be the true reading, and which Sr. (2d ed.) and H. adopt. The Coll. MS. gives "spectators." Schmidt, in his *Lexicon* (p. 1421), gives more than sixty instances in S. of this use of the abstract for the concrete; and F. adds *discretion* in ii. 4. 143 below.

25. *Intelligent.* "Giving information" (Johnson). Cf. iii. 5. 9 and iii. 7. 11 below. See also *W. T.* p. 161.

26. *Snuffs.* "Huffs, offence-taking" (Schmidt). Cf. 1 *Hen. IV.* p. 149,

on *Took it in snuff.* Wr. cites B. J., *Silent Woman*, iv. 2: "He went away in snuff."

Packings = plottings. Cf. *T. of S.* v. 1. 121: "Here 's packing, with a witness, to deceive us all!" See also *Much Ado*, p. 167, note on *Pack'd.*

29. *Furnishings.* "Colours, external pretences" (Johnson).

30. *Power.* Army; as often, both in the singular and the plural. Cf. iii. 3. 11, iv. 2. 17, iv. 3. 48, iv. 4. 21, etc., below.

31. *Scatter'd.* "Divided, unsettled, disunited" (Johnson). Hanmer substituted "shatter'd;" a word, by the by, which S. uses only in *Ham.* ii. 1. 95. Milton has *shatter* = scatter, in *Lycidas*, 5: "Shatter your leaves before the mellowing year."

32. *Feet.* Footing. The later quartos have "see," and Pope, Theo., and Hanmer read "sea." Upton conjectured "seat" or "perhaps 'see' for the Latin *sedes*" (cf. a bishop's *see*).

33. *At point.* See on i. 4. 316 above.

36. *To make. As* to make. See on i. 4. 36 and ii. 4. 12 above.

39. *Plain.* Complain. See *Rich. II.* p. 164.

43. *I will talk further with you.* This implies a courteous postponement or dismissal of a request; hence Kent's reply (Delius).

45. *Out-wall.* Exterior. Cf. *wall* in *T. N.* i. 2. 48, and *K. John*, iii. 3. 20.

48. *That.* The quartos have "your," which is adopted by many editors, and is perhaps to be preferred, as S. generally uses the possessive pronoun with *fellow* = companion.

52. *To effect.* As to effect. See Gr. 186.

53. *Pain.* Labour, effort (*will be* or *lies* being understood). S. uses both *pain* and *pains* in this sense; now we use only the latter. Cf. *M. of V.* p. 140, note on *Take pain*, or *Hen. VIII.* p. 184, note on *Ta'en much pain.*

SCENE II.—2. *Hurricanoes.* Water-spouts. Cf. *T. and C.* v. 2. 172:

> "the dreadful spout
> Which shipmen do the hurricano call."

Nares quotes Drayton, *Mooncalf*, 168:

> "And downe the shower impetuously doth fall,
> Like that which men the Hurricano call."

Wr. notes that in Raleigh's *Guiana* it is called "hurlecan" and "hurlecano."

3. *Cocks.* That is, the weathercocks.

4. *Thought-executing.* "Doing execution with rapidity equal to thought" (Johnson). Moberly makes it = "executing the thought of Him who casts you."

5. *Vaunt-couriers.* Forerunners, precursors; originally "the foremost scouts of an army" (Steevens). Malone compares *Temp.* i. 2. 201:

> "Jove's lightnings, the precursors
> O' the dreadful thunder-claps."

The quartos spell the word "vaunt-currers," the folios "Vaunt-curriors." Wr. cites Cotgrave, *Fr. Dict.*: "Avant-coureur: m. A forerunner, Auant curror."

7. *Strike.* The quartos have "Smite."

8. *Germens.* Seeds; as in *Macb.* iv. 1. 59. See our ed. p. 230. Theo. remarks that we have the same thought in *W. T.* iv. 4. 489:

> "Let nature crush the sides o' the earth together,
> And mar the seeds within."

Spill = destroy (Steevens). Cf. Gower, *Conf. Am.* iv.: "So as I shall myself spill." Wr. cites Chaucer, *C. T.* 12839 (Tyrwhitt, 8379):

> "My child and I, with hertely obeisaunce,
> Been youres al, and ye mowe save or spille
> Youre owene thyng."

See also Spenser, *F. Q.* iii. 7. 54: "Badd her commaund my life to save or spill;" and *Id.* v. 10. 2:

> "As it is greater prayse to save then spill,
> And better to reforme then to cut off the ill."

10. *Court holy-water.* "Ray, among his proverbial phrases, mentions *court holy-water* to mean *fair words*. The French have the same phrase: *Eau benite de cour*" (Steevens). Cotgrave, cited by Malone, has "*Eau beniste de Cour*. Court holy water; complements, faire words, flattering speeches," etc.

12. *Pities.* For the ellipsis of the relative, see Gr. 244. Cf. i. 4. 58 above.

15. *Fire.* A dissyllable. Gr. 480.

16. *I tax not you,* etc. M. compares *A. Y. L.* ii. 7. 174 fol.: "Blow, blow, thou winter wind," etc. For *tax* the quartos have "taske."

18. *Subscription.* Submission, obedience; the only instance of the noun in S. Cf. the use of the verb in i. 2. 19 above and iii. 7. 64 below.

22. *Will . . . join.* The quartos read "haue . . . ion'd."

23. *High-engender'd. High* = in the heavens; as in *high-judging*, ii. 4. 223 above.

27. *That makes his toe,* etc. Makes that his last object which should be his first (Capell). F. paraphrases the quatrain thus: "A man who prefers or cherishes a mean member in place of a vital one shall suffer enduring pain where others would suffer merely a twinge. Lear had preferred Regan and Goneril to Cordelia."

31. *For there was never yet,* etc. "This is the Fool's way of diverting attention after he has said something a little too pointed; the idea of a very pretty woman making faces in a looking-glass raises a smile" (F.). For *made mouths*, cf. *Ham.* p. 246.

39. *Gallow.* Affright; the only instance of the word in S. According to Nares, the word in the corrupt form of *gally* is still used in the West of England. For the derivation, see Wb.

43. *Carry.* Bear, sustain.

44. *Affliction.* Used for "any painful sensation" (Schmidt). H. says "*Affliction* for *infliction*, the two being then equivalent;" but he gives no authority for the statement, and we can find none. It is true, of course, that the words have the same root, and that one might sometimes be substituted for the other.

45. *Pudder.* The folio spelling, followed by Rowe, Theo., K., Sr., F.,

and others. The 1st quarto has "Powther," and the 2d "Thundring." Most editors read "pother." F. remarks: "It is to me a sufficient reason for preferring *pudder* to *pother*, that Charles Lamb preferred it; in his remarks on this play it is the word he uses." Steevens quotes B. and F., *Scornful Lady*, ii. 2: "Some fellows would have cryed now, and have curst thee, and faln out with their meat, and kept a pudder."

49. *Simular.* Simulator. The quartos have "simular man." The adjective occurs in *Cymb.* v. 5. 200: "with simular proof enough" (that is, pretended, counterfeited).

52. *Has.* The quartos have "Hast." For examples of the verb in the third person with a relative whose antecedent is of the first or second person, see Gr. 247. *Practis'd on* = plotted against. Cf. the noun in i. 2. 161 above.

53. *Continents.* "That which contains or encloses" (Johnson and Schmidt). See *Ham.* p. 246, or *M. N. D.* p. 142. The quartos have "centers."

Cry grace = cry for grace or pardon. Cf. *cry you mercy* (see *M. N. D.* p. 159) and *cry you pardon* (*Oth.* v. 1. 93).

54. *Summoners.* The officers that summon offenders before a tribunal (Steevens).

56. *Gracious my lord.* See Gr. 13. Cf. iii. 4. 1 below.

59. *More harder.* See on i. 1. 71 above. The quartos read "More hard then is the stone," etc.

60. *Even but now.* See Gr. 38.

Demanding. Inquiring, asking. See *Ham.* p. 243, and cf. v. 3. 63 below.

62-68. Dr. Bucknill remarks: "The import of this must be weighed with iv. 6. 100–104, when Lear is incoherent and full of delusion. Insanity arising from mental and moral causes often continues in a certain state of imperfect development; . . . a state of exaggerated and perverted emotion, accompanied by violent and irregular conduct, but unconnected with intellectual aberration; until some physical shock is incurred, —bodily illness, or accident, or exposure to physical suffering; and then the imperfect type of mental disease is converted into perfect lunacy, characterized by more or less profound affection of the intellect, by delusion or incoherence. This is evidently the case in Lear, and although we have never seen the point referred to by any writer, and have again and again read the play without perceiving it, we cannot doubt from these passages, and especially from the second, in which the poor madman's imperfect memory refers to his suffering in the storm, that S. contemplated this exposure and physical suffering as the cause of the first crisis in the malady. Our wonder at his profound knowledge of mental disease increases, the more carefully we study his works; here and elsewhere he displays with prolific carelessness a knowledge of principles, half of which would make the reputation of a modern psychologist."

65. *The art.* "The alchemy or transforming power" (M.).

68. *That 's sorry.* The quartos read "That sorrowes."

69. *He that has and*, etc. Cf. *T. N.* v. 1. 398 fol. "This may have been the same song, but changed by the Fool to suit the occasion" (F.). For the expletive *and*, see *T. N.* p. 169. Cf. Gr. 95, 96.

74. *I 'll speak a prophecy*, etc. The whole of this speech is omitted in the quartos. W. and Clarke believe it to be an interpolation, and we are inclined to agree with them. Cf. *Ham.* iii. 2. 42: "And let those that play your clowns speak no more than is set down for them," etc. See our ed. p. 221.

The *prophecy* is an imitation of one formerly ascribed to Chaucer:

> "Whan prestis faylin in her sawes,
> And turnin Goddis lawes
> Ageynis ryt;
> * * * * * *
> Than schall the loud of Albion
> Turnin to confusion," etc.

87. *Merlin.* Cf. 1 *Hen. IV.* iii. 1. 150: "the dreamer Merlin and his prophecies."

I live before his time. The Fool's nonsense, of course; but M. thinks it refers to the chronology of the old legend, which makes Lear contemporary with Joash, King of Judah.

SCENE III.—4. *Neither . . . or.* Schmidt compares *M. for M.* iv. 2. 108: "neither in time, matter, or other circumstance," etc.

11. *Home.* Fully. See on ii. 1. 51 above, and cf. iii. 4. 16 below.

12. *Footed.* On foot; or perhaps = "landed," which is the quarto reading. Cf. iii. 7. 44 below.

Look. Look for, "seek" (the quarto reading). Cf. *A. Y. L.* ii. 5. 34: "He hath been all this day to look you;" and see our ed. p. 161. Gr. 200.

17. *Toward.* At hand. See on ii. 1. 10 above. For *strange things* the quartos have "some strange thing."

19. *Forbid thee.* Forbidden thee; the usual form of the participle in S. Cf. v. 1. 47 below. H. reads "forbid thee!" – "a curse upon thee!" and cites *Mach.* i. 3. 21: "He shall live a man forbid;" but there the meaning comes naturally from the ordinary meaning of *forbidden*=to whom certain privileges are forbidden, who is placed under a ban. It does not follow that the active *forbid thee* can be = *May* something be forbidden thee, mayst thou be put under a ban!

SCENE IV.—6. *Think'st 't is much.* Cf. *Temp.* i. 2. 252:

> "Thou dost, and think'st it much to tread the ooze
> Of the salt deep," etc.

7. *Invades.* See on i. 1. 137 above.

10. *Roaring.* The 2d quarto has "raging."

15. *As.* As if. Cf. v. 3. 201 below. Gr. 107.

16. *Home.* See on ii. 1. 51 and iii. 3. 11 above.

25. *Would.* See on iii. 2. 12 above, or Gr. 244.

26, 27. *In, boy . . . I 'll sleep.* Omitted in the quartos.

Poverty. The abstract for the concrete. See on iii. 1. 24 above.

29. *Storm.* The quartos have "night."

31. *Loop'd.* Full of holes. For *loop*=hole, see 1 *Hen. IV.* iv. 1. 71: "all sight-holes, every loop," etc.

35. *Superflux.* Superfluity; which is the word S. uses elsewhere.

37. *Fathom and half*, etc. Probably Steevens is right in supposing that Edgar talks as if taking soundings at sea. W. prints "fadom," which is the more common spelling in the early eds.

46. *Blow the winds.* The quartos have "blowes the cold wind;" and "thy cold bed" for *thy bed.* Cf. *T. of S.* ind. 1. 10: "go to thy cold bed, and warm thee." St. says that *to go to a cold bed* was=to go cold to bed; as *to lie on a sick bed*=to lie sick abed.

48. *Didst thou give all*, etc. The quartos read "Hast thou giuen all to thy two daughters?"

52. *Whirlpool.* The quartos have "whirli-poole," and the folios "Whirle Poole" or "whirlepoole." Wr. and M. print "whirlipool."

53. *Knives under his pillow*, etc. That is, to tempt him to suicide. Malone quotes Harsnet's *Declaration*, etc.: "The exam: further saith, that one *Alexander* an Apothecarie, hauing brought with him from London to *Denham* on a time a new halter, and two blades of kniues, did leaue the same, vpon the gallerie floare in her Maisters house." Steevens quotes *Dr. Faustus*, 1604:

> "Swords, poisons, halters and envenom'd steel,
> Are laid before me to dispatch myself."

56. *Thy five wits.* Cf. *T. N.* iv. 2. 92: "Alas, sir, how fell you besides your five wits?" See also *Much Ado*, p. 120.

A-cold. See Gr. 24. *Do de, do de, do de* is "perhaps intended to express the teeth-chattering sound emitted by one who shivers with cold" (Clarke).

58. *Star-blasting.* Cf. *Ham.* i. 1. 162:

> "then no planets strike,
> No fairy takes, no witch hath power to charm;"

and see note in our ed. p. 177. For *taking*, see on ii. 4. 158 above.

59. *Now, and there*, etc. "He catches at the fiend, as he would at flies" (M.).

62. *Wouldst.* The quartos have "Didst" and "them" for *'em.*

65. *Pendulous.* Impending. Cf. *T. of A.* iv. 3. 108:

> "Be as a planetary plague when Jove
> Will o'er some high-vic'd city hang his poison
> In the sick air."

Schmidt quotes *The Birth of Merlin* (which has been attributed to S.), iv. 1: "Knowest thou what pendulous mischief roofs thy head?"

69. *Lowness*=abject condition. In *A. and C.* ii. 7. 22 it is used literally (=small elevation), and in *Id.* iii. 11. 63 it is=meanness.

Unkind. Accented on the first syllable, as usual *before* a noun (Schmidt). For both the accent and the meaning, cf. *R. and J.* p. 216. See also on i. 1. 253 above.

71. *Should have*, etc. Delius refers this to the sticking of pins into the mortified bare arms, Clarke to the exposure of poor Tom's body to the storm. In Edwin Booth's *Prompt-Book* there is a stage-direction: "Draws a thorn, or wooden spike, from Edgar's arm, and tries to thrust

it into his own;" and after line 73: "Edgar seizes Lear's hand and takes away the thorn" (F.).

72. *Judicious.* "Wise" (Schmidt). Walker makes it = "judicial;" a sense which it has in *Cor.* v. 6. 128.

73. *Pelican.* Alluding to the fable that the young of the pelican were fed with blood from its own breast. See *Ham.* p. 250. Wr. quotes *Batman vppon Bartholome* (ed. 1582), fol. 186 *b*: "The Pellican loueth too much her children. For when the children bee haught, and begin to waxe hoare, they smite the father and the mother in the face, wherfore the mother smiteth them againe and slaieth them. And the thirde daye the mother smiteth her selfe in her side that the bloud runneth out, and sheddeth that hot bloud vppon the bodies of her children. And by virtue of the bloud the birdes that were before dead, quicken againe."

74. *Pillicock.* Suggested by *pelican.* In Ritson's *Gammer Gurton's Garland* we find the nursery rhyme:

> "Pillycock, Pillycock sat on a hill;
> If he 's not gone, he sits there still."

It was often used as a term of endearment. D. quotes Florio: "*Pinchino*, a prime-cocke, a pillicocke, a darlin, a beloued lad."

"It is not unlikely that the next line was meant to imitate the crowing of a cock" (F.).

78. *Word justly.* The quartos have "words iustly," and the folios "words Iustice" or "word, justice." The emendation is Pope's. K. has "word's justice" and Schmidt "words' justice."

Commit. The word seems to have been applied particularly to incontinence (Malone). Schmidt compares *Oth.* iv. 2. 72 fol.

83. *Curled my hair.* Malone cites Harsnet, p. 54: "Ma: Maynie the Actor, comes mute vpon the stage, with his hands by his side, and his haire curled vp. Loe heere (cries Weston the Interpreter) comes vp the spirit of pride." Curling the hair seems to have been the mark of a swaggerer, for in the same book (p. 139) we are told that the devil was said to appear "sometimes like a Ruffian, with curled haire." Wr. compares *T. of A.* iv. 3. 160: "Make curl'd-pate ruffians bald."

Gloves in my cap. That is, as the favour of a mistress. Cf. *Rich. II.* v. 3. 17:

> "And from the common'st creature pluck a glove,
> And wear it as a favour."

See also *T. and C.* iv. 4. 73, v. 2. 79, etc.

87. *Light of ear.* "Credulous of evil, ready to receive malicious reports" (Johnson); "foolishly credulous" (Schmidt).

88. *Hog in sloth*, etc. "Mr. Skeat has pointed out to me that in the *Ancren Riwle*, p. 198, the seven deadly sins are typified by seven wild animals; the lion being the type of pride, the serpent of envy, the unicorn of wrath, the bear of sloth, the fox of covetousness, the swine of greediness, and the scorpion of lust" (Wr.).

93. *Suum, mun, nonny.* The folio reading; the quartos have "hay no on ny," and most modern eds. combine the two into "suum, mun, ha no nonny." Cf. *Ham.* iv. 5. 165.

Dolphin my boy. Probably a quotation from a song. Farmer quotes B. J., *Bartholomew Fair*, v. 3: "he shall be Dauphin my boy;" and Steevens professes to have heard from "an old gentleman" the stanza,

> "Dolphin my boy, my boy,
> Cease, let him trot by;
> It seemeth not that such a foe
> From me or you would fly."

Sessa is Malone's reading for the "Sessey" or "Sesey" of the folios. Cf. *T. of S.* ind. 1. 6: "let the world slide; sessa!" Johnson takes it to be the French word *cessez* (pronounced *cessy*) used as an interjection=be quiet, have done. The quartos have "cease" or "caese."

95. *Thou wert better.* See on i. 4. 93 above. Cf. 2 *Hen. IV.* i. 2. 245: "I were better to be eaten to death with a rust," etc.

98. *The cat.* That is, the civet cat. Cf. *A. Y. L.* iii. 2. 70.

99. *Sophisticated.* Adulterated, not genuine; as now often used. The word is used by S. only here.

100. *Unaccommodated.* "Unsupplied with conveniences" (Schmidt); the only instance of the word in S. Cf. *accommodated* in 2 *Hen. IV.* iii. 2. 72: "a soldier is better accommodated than with a wife;" and see our ed. p. 176. Cf. also iv. 6. 81 below.

101. *Off, off,* etc. "The latent madness against which Lear has been struggling bursts into violence at sight of the strange and awful object which Edgar has made of himself, and he longs to reduce himself, like him, to a state of absolute and unmitigated nature" (M.).

102. For *unbutton here* the 1st quarto has "come on," and the 2d "come on be true." F. remarks: "It has been suggested to me by an eminent novelist and dramatist in London that these words are properly a stage-direction."

103. *Naughty.* Bad; used in a much stronger sense than now. See *M. of V.* p. 152; and cf. iii. 7. 36 below.

104. *Wide.* The early eds. and most modern ones have "wild." Jennens suggested the change, on the ground that *wide* is better opposed to *little;* and Walker, who says that "*wild* is in the manner of modern, not Elizabethan poetry," gives other instances from S. and contemporaneous writers of the same misprint of *wild* for *wide* (F.).

106. *A walking fire.* That is, Gloster with his torch; but he is still in the distance, and, as F. remarks, it is somewhat premature to mark his entrance here, as the quartos and the Camb. editors do.

107. *Flibbertigibbet.* This name, like that of the other demons here, is from Harsnet. See p. 12 above. Harsnet says: "Frateretto, Fleberdigibet, Hoberdidance, Tocobatto, were four deuils of the round, or Morrice, whom Sara in her fits, tuned together, in measure and sweet cadence." It had come to be used figuratively even in that day, for Cotgrave gives it as one of the definitions of *Coquette:* "a fisking, or fliperous minx, a cocket or tatling housewife; a titifill, a flebergebit."

Walks. Often =go away (Schmidt). Cf. *Cymb.* i. 1. 176: "Pray, walk awhile." See also *M. for M.* iv. 5. 12, *W. T.* i. 2. 172, *Oth.* iv. 3. 4, and iv. 7. 83 below.

On the passage, cf. *Ham.* i. 1. 150 fol.; and see our ed. p. 176, note on *I have heard*, etc.

108. *The web and the pin.* An old name for cataract in the eye. See *W. T.* p. 158.

111. *Saint Withold.* The folios have "Swithold," the quartos "swithold." Some modern eds. print "S. Withold;" Rowe, Pope, K., Delius, D., Schmidt, and F. follow the folios. The name is a corruption of *St. Vitalis.*

Old (the reading of the early eds., K., D., Wr., F., and others)="wold" (which other eds. give), being another form of the word. Warb. quotes Fletcher, *Monsieur Thomas:*

> "St. George, St. George, our Ladies Knight,
> He walks by day, so does he by night,
> And when he had her found,
> He her beat, and her bound,
> Until to him her troth she plight,
> She would not stir from him that night."

Steevens says that the same, with slight changes, is found in Reginald Scot's *Discovery of Witchcraft*, book iv. chap. xi.

112. *Her nine-fold.* That is, her nine imps, or familiars (Capell).

115. *Avoint thee.* Evidently implying aversion, and = "Away with thee!" but of doubtful origin. See *Macb.* p. 156. F. notes that Mr. F. D. Matthew has found two instances of *avunte* (=avoid) in a MS. of Trinity College, Dublin. There can be little doubt that this is the same word as Shakespeare's *avoint.*

117. *What 's he?* Who 's he? See *Macb.* p. 252 or Gr. 254.

121. *Tadpole.* The old eds. have "tod pole," "Tod-pole," "Todpool," or "toade pold;" but the modern spelling was then in use. Cotgrave, quoted by Wr., has "Gyrine: the frog tearmed, a Tadpole."

The wall-newt and the water. That is, the lizard so common on stone walls in Europe and the water-newt. For the ellipsis in *water*, cf. *M. for M.* iii. 2. 9: "furred with fox and lamb-skins." See other examples in Schmidt's *Lexicon*, p. 1419.

123. *Sallets.* Salads. See *Ham.* p. 210. Wr. says that the form is still used in Sussex.

Ditch-dog. A dead dog thrown into a ditch.

124. *Mantle.* Cf. *Temp.* iv. 1. 182: "filthy-mantled pool."

125. *Whipped from tithing to tithing.* A *tithing* is the same in the country as a ward in the city. A statute of the time of Elizabeth enacted that vagabonds or "tramps" should be publicly whipped and sent from parish to parish (Steevens). Cf. Harrison's *Description of England*, New Shaks. Soc. ed. p. 219.

Stocked, punished. The folio reading ("stockt, punish'd"); the quartos have "stock-punisht."

126. *Hath.* The quartos read "hath had." Schmidt remarks: "*Hath had* probably accords with the fact, but what have facts to do with madness? Tom hath three suits and six shirts;—where are they? who has taken them from him?"

128, 129. Capell cites the old romance of *Sir Bevis of Hamptoun* (see *Hen. VIII.* p. 157):

"Rattes and myce and suche smal dere
Was his meate that seuen yere."

Deer was sometimes used in the general sense of game. Malone quotes Barclay, *Eclogues*, 1570:

"Everie sorte of dere
Shrunk under shadowes abating all their chere."

For *year*, cf. *Much Ado*, p. 147, note on *This seven year*. See also *Rich. II.* p. 182, note on *A thousand pound*.

130. *Smulkin*. Another name from Harsnet's category of devils, like *Modo* and *Mahu* just below. The quartos have "snulbug."

132. *The prince of darkness*, etc. Reed quotes Sir John Suckling, *Goblins*, ii. 1:

"The prince of darkness is a gentleman,
Mahu, Mahu is his name."

It may be, as Wr. suggests, a quotation from *Lear*.

134. *Our flesh and blood*, etc. Clarke remarks: "One of Shakespeare's subtle touches. Some tone or inflection in Edgar's voice has reached the father's heart, and bitterly recalls the supposed unfilial conduct of his elder son, and he links it with that of Lear's daughters. Edgar, instinctively feeling this, perseveres with his Bedlam cry, to drown the betrayed sound of his own voice, and maintain the impression of his assumed character."

138. *To obey*. That is, by my obeying. See Gr. 356. *Obey in all*, etc. is = "obey your daughters in all their hard commands" (Wr.).

142. *Is*. Cf. ii. 1. 113 above. Gr. 336.

148. *Prevent*. Avoid; or perhaps "with something of its original sense of anticipating, being beforehand with, as well as the more common meaning" (Wr.).

To kill vermin. Clarke refers to this as "an instance of Shakespeare's dexterous mode of indicating points that would be treated by other writers of his time with revolting coarseness." See 2 *Hen. IV.* p. 177, note on *So many thousands*.

150. *Importune*. Accented by S. on the penult. See *Ham.* p. 190.

151. *His wits*, etc. Steevens cites a note by Horace Walpole, in the postscript to his *Mysterious Mother*, where he observes that when "Belvidera talks of 'Lutes, laurels, seas of milk, and ships of amber,' she is not mad, but light-headed. When madness has taken possession of a person, such character ceases to be fit for the stage, or, at least, should appear there but for a short time; it being the business of the theatre to exhibit passions, not distempers. The finest picture ever drawn, of a head discomposed by misfortune, is that of King Lear. His thoughts dwell on the ingratitude of his daughters, and every sentence that falls from his wildness excites reflection and pity. Had frenzy entirely seized him, our compassion would abate: we should conclude that he no longer felt unhappiness. Shakespeare wrote as a philosopher, Otway as a poet."

157. *Late*. Lately; as in i. 4. 196 above.

158. *True*. The 2d quarto (followed by Wr.) has "truth."

160. *I do beseech your grace—*. "Here Gloster attempts to lead Lear towards the shelter he has provided in the farm-house adjoining the

castle; but the king will not hear of quitting his 'philosopher.' Gloster then induces the Bedlam-fellow to go into the hovel, that he may be out of Lear's sight; but Lear proposes to follow him thither, saying 'Let 's in all.' Kent endeavours to draw Lear away, but, finding him resolved to 'keep still with' his 'philosopher,' begs Gloster to humour the king, and 'let him take the fellow' with him. Gloster accedes, and bids Kent himself take the fellow with them in the direction they desire to go; and this is done. We point out these details, because, if it be not specially observed, the distinction between the 'hovel' and the 'farm-house' would hardly be understood. The mention of 'cushions' and a 'joint-stool' in scene vi. shows it to be some place of better accommodation than the 'hovel;' and probably some cottage or farm-house belonging to one of Gloster's tenants" (Clarke).

Cry you mercy. See on iii. 2. 53 above.

166. *Soothe.* "Humour" (Schmidt). Cf. *C. of E.* iv. 4. 82: "Is 't good to soothe him in these contraries?" The word in S. always means either to humour or to flatter. Cf. *K. John*, p. 154.

171. *Child Rowland.* The use of *Child* as the title of a young knight is familiar to every reader of the old English ballads and of Spenser. Byron has adopted it in *Childe Harold.* The ballad quoted here has never been discovered. Fragments of a Scottish version of the story are given by Jamieson in his *Illustrations of Northern Antiquities*, and in Prof. Child's *English and Scottish Ballads*, i. 245 fol.

173. *A British man.* In iv. 6. 229 below, the folios have "English" and the quartos "British." See p. 12 above.

SCENE V.—2. *Censured.* Judged, estimated. See *Much Ado*, p. 139, and cf. the notes on the noun in *Macb.* p. 251 and *Ham.* p. 190.

Nature=natural affection. He refers to his giving information against his father. See iii. 3. 19 above.

3. *Fears me.* Makes me fear, frightens me. See *M. of V.* p. 137, or *K. John*, p. 147.

5. *A provoking merit.* "A merit he felt in himself which irritated him against a father that had none" (Mason); "a consciousness of his own worth which urged him on" (Wr.). Nichols and Clarke take *provoking merit* to refer to Gloster, not to Edgar.

8. *To be just.* Of being just. See on iii. 4. 138 above.

Approves. Proves. See on ii. 4. 178 above.

9. *An intelligent party to*, etc. A party intelligent to, etc. Cf. iv. 1. 3 below, and see *Macb.* p. 226, note on *Our suffering country*, etc. Schmidt makes *to* depend on *party*, not on *intelligent.*

17. *Comforting.* "Giving aid and comfort to;" as the legal phrase still is. See *W. T.* p. 169.

18. *Persever.* The spelling of the first three folios, indicating the old pronunciation of the word. See *Ham.* p. 180, or Gr. 492.

20. *Blood.* Equivalent to *nature* in 3 above, and opposed like that to *loyalty.*

SCENE VI.—4. *Have.* The reading of all the early eds., changed in

most modern ones to "hath" or "has." It is one of the instances of "confusion of proximity" (Gr. 412) so common in S.

6. *Frateretto.* See on iii. 4. 107 above. Upton wished to change *Nero* to "Trajan," because Rabelais makes the latter an angler for frogs in hell.

7. *Innocent.* He is addressing the Fool. Cf. *A. W.* iv. 3. 213: "a dumb innocent that could not say him nay." See also B. and F., *Wit without Money:*

> "There be three kind of fools. . . .
> An innocent, a knave-fool, a fool politick."

10. *A yeoman.* A freeholder, but not a gentleman. Cf. 1 *Hen. VI.* ii. 4. 81, 85, 95, and 1 *Hen. IV.* iv. 2. 16.

12–14. *No, he's . . . before him.* Omitted in the quartos.

13. *For he's a mad yeoman*, etc. H. remarks: "A rather curious commentary on some of the poet's own doings; who obtained from the Heralds' College a coat-of-arms in his father's name; thus getting his yeoman father dubbed a gentleman, in order, no doubt, that he himself might inherit his rank."

16. *Hizzing.* So in the folios; the quartos have "hissing." Coll. and W. adopt Malone's conjecture of "whizzing."

17–54. *The foul . . . let her scape?* Omitted in the folios.

19. *A horse's health.* "A horse is above all other animals subject to disease" (Johnson). Cf. *T. of S.* i. 2. 81: "though she have as many diseases as two and fifty horses." Warb. suggested "heels," and Ritson quotes a proverb from Ray's Collection, "Trust not a horse's heel, nor a dog's tooth," and from Fordun's *Scotichronicon*, xiv. 32:

> "Till horsis fote thou neuer traist,
> Till hondis toth, no woman's faith."

21. *Justicer.* The quartos have "iustice;" corrected by Theo. Cf. 54 below, and *Cymb.* v. 5. 214: "Some upright justicer." Boswell quotes Lambard's *Eirenarcha:* "And of this it commeth that M. Fitzherbert (in his treatise of the Justices of Peace) calleth them *justicers* (contractly for *justiciars*) and not *justices*, as we commonly, and not altogether unproperly, doe name them."

22. *Sapient.* Used by S. nowhere else.

23. *Wantest thou eyes*, etc. "Do you want eyes to gaze at and admire you during trial, madam? The fiends are there to serve your purpose" (Clarke).

25. *Come o'er*, etc. For *bourn* the quartos have "broome," which Capell corrected. Wr. quotes Chappell, *Popular Music of the Olden Time*, p. 505, note: "The allusion is to an English ballad by William Birch, entitled 'A Songe betwene the Quenes Majestie and Englande,' a copy of which is in the library of the Society of Antiquaries. England commences the dialogue, inviting Queen Elizabeth in the following words:

> 'Come over the born, Bessy, come over the born, Bessy,
> Swete Bessy, come over to me.'"

The date of Birch's song is 1558, and it is printed in full in the *Harleian Miscellany*, x. 260. Halliwell gives the music of the song from a MS. of the 16th century in the British Museum.

30. *Nightingale.* Apparently suggested by the Fool's singing (Wr.). For *Hoppedance*, see on iii. 4. 107 above.

White herring. According to Halliwell's *Archaic Dict.*, this means fresh herring; but in the North of England pickled herring are so called.

31. *Croak not*, etc. Malone quotes Harsnet: "One time shee remembereth, that shee having the said croaking in her belly, they said it was the devil that was about the bed, that spake with the voice of a toad."

34. *Their evidence.* The witnesses against them; changed by Pope to "the evidence." See *Rich. III.* p. 195.

37. *Bench.* Used again in *W. T.* i. 2. 314, where it is = raise to authority.

40. *Sleepest*, etc. Steevens quotes an old play, *The Interlude of the Four Elements:* "Sleepyst thou, wakyst thou, Geffery Coke?" and Halliwell compares the poem of *King Arthur and the King of Cornwall:* "sleepe you, wake you, noble King Arthur?"

42. *Minikin.* Small and pretty. Wr. cites Baret, *Alvearie:* "*Elegant:* neate, fresh, feate, gorgeous, gay, pretie, fine, minikin, tricke and trimme."

44. *Pur.* This may be only an imitation of a cat. *Purre* is, however, one of Harsnet's devils (Malone).

50. *Cry you mercy*, etc. This was a proverbial expression. Steevens quotes Lyly, *Mother Bombie*, 1594: "I crie you mercy, I tooke you for a joynt stoole;" and Halliwell adds from Withals's *Dict.:* "Ante hoc te cornua habere putabam. I cry you mercy, I tooke you for a joynd stoole." For *cry you mercy*, cf. iii. 4. 160 above.

52. *Store.* If this is what S. wrote, it must be = substance or material. Theo. conjectured "stone" and Jennens "stuff." The latter is a very plausible emendation. Cf. *Temp.* iv. 1. 156, *Much Ado*, iii. 1. 50, *M. of V.* i. 1. 4, *Ham.* iii. 4. 36, etc.

54. *Why hast thou*, etc. "Probably in Lear's delirium the ideas succeed one another so rapidly that he cannot long hold the thought that he has Regan before him; consequently the vanishing of the image seems to him like the actual escape of his daughter" (M.).

55. *Thy five wits.* See on iii. 4. 56 above.

61. *They bark at me.* "Not so much because they are set on me, as because they spontaneously catch the hard-hearted temper of their masters" (M.).

67. *Brach.* See on i. 4. 107 above.

Lym is Hanmer's correction of the "him" or "Him" of the quartos and "Hym" of the folios. The word meant a *lime-hound*, or a hound led in a *lime*, or leash. See Wb., who, by the by, says "cf. *Hym*," which is not to be found either in the body of the book or in the appendix of 1879. Ritson quotes Harrington, *Orlando Furioso*, xli. 30:

> "His cosin had a Lyme hound argent bright,
> His Lyme laid on his back, he couching down."

68. *Tike.* A small dog, or cur. See *Hen. V.* p. 154. On *trundle-tail*, Steevens quotes Heywood, *Woman Killed with Kindness:* "your Dogges are trindle-tails and curs." Nares gives *trindle-tail* as "a corruption of *trundle-tail*, or *curly-tail*," and cites B. and F., *Love's Cure*, iii. 3:

> "Like a poor cur, clapping his trindle tail
> Between his legs."

69. *Him.* The quartos have "them," and "leap" in 71.

71. *Hatch.* A half-door. See *K. John*, p. 136.

72. *Sessa!* See on iii. 4. 94 above. Steevens conjectures that here it may be a female name corrupted from *Cecilia*, and that the passage may be part of an old song:

> "Sissy, come march to wakes,
> And fairs, and market towns."

F. remarks that "the jingle into which the words naturally fall adds probability to this conjecture."

73. *Thy horn is dry.* "A horn was usually carried about by every Tom of Bedlam, to receive such drink as the charitable might afford him, with whatever scraps of food they might give him" (Malone). Aubrey, in his MS. *Natural Hist. of Wiltshire*, in describing "Bedlam beggars," says: "they wore about their necks a great horn of an oxe in a string or bawdric, which, when they came to an house for almes, they did wind; and they did putt the drink given them into this horn, whereto they did putt a stopple."

74. *Anatomize Regan.* That is, dissect her after executing her.

76. *Entertain.* Take into service, engage. Cf. *T. G. of V.* ii. 4. 110: "Sweet lady, entertain him for your servant" (see also *Id.* iv. 4. 68); *Much Ado*, i. 3. 60: "entertained for a perfumer," etc. So the noun =service; as in *A. W.* iii. 6. 13, iv. 1. 17, etc.

78. *Persian.* The quartos add "attire." The allusion is to the gorgeous robes of the East (Wr.). M. says: "A Persian embassy had been sent to England early in James I.'s reign, and a tombstone still remains in the churchyard of St. Botolph's, Bishopsgate Street, erected to the memory of the secretary of this embassy, with the following inscription: 'If any Persian come here, let him read this and pray for his soul. The Lord receive his soul; for here lieth Maghmote (Mohammed) Shaughsware, who was born in the town Noroy in Persia.' The joke on outlandish dress arises probably from the presence of these Persians in London."

82. *So, so.* The quartos also add "so, so, so" at the end of the speech after *morning*.

Bucknill remarks here: "Lear is comparatively tranquil in conduct and language during the whole period of Edgar's mad companionship. It is only after the Fool has disappeared, and Edgar has left to be the guide of his blind father, that the king becomes absolutely wild and incoherent. The singular and undoubted fact is, that few things tranquillize the insane more than the companionship of the insane. It is a fact not easily explicable, but it is one of which, either by the intuition of genius, or by the information of experience, S. appears to be aware."

83. *And I'll go to bed at noon.* Omitted in the quartos. Clarke observes: "This speech is greatly significant, though apparently so trivial. It seems but a playful rejoinder to his poor old royal master's witless words of exhaustion, but it is, in fact, a dismissal of himself from the scene of the tragedy and from his own short day of life. The dramatist indeed has added one slight passing touch of tender mention (Kent's saying, 'Come, help to bear thy master; thou must not stay behind') ere he withdraws him from the drama altogether; but he seems by this last

speech to let us know that the gentle-hearted fellow who 'much pined away' at Cordelia's going into France, and who has since been subjected to still severer fret at his dear master's miseries, has sunk beneath the accumulated burden, and has gone to his eternal rest even in the very 'noon' of his existence."*

87. *Upon.* Against. See Gr. 191.

92. *Thine, and all,* etc. Thine and *that of* all, etc. As Abbott remarks (Gr. 382) the Elizabethan writers object to scarcely any ellipsis that can be readily supplied from the context.

93. *Assured loss.* Assurance, or certainty, of loss; or *stand in*=stand in danger of, are exposed to. Delius compares 98 below.

Take up, take up. The 1st quarto has "Take vp the King," the 2d "Take vp to keepe."

95. *Oppress'd nature,* etc. This speech is not in the folios.

96. *Balm'd.* Anointed with healing balm, healed. Elsewhere (*T. of S.* ind. 1. 48 and *Per.* iii. 2. 65) it is used of fragrant applications.

For *sinews* Theo. suggested "senses" (Malone compares *Mach.* ii. 2. 39), but, as Wr. remarks, the change "is not absolutely necessary, for Lear had received a great physical as well as mental shock." Schmidt notes that *sinews* is again confounded with *nerves* in *V. and A.* 903: "A second fear through all her sinews spread;" but it seems to us that there as here the physical effects of a mental state are primarily referred to. Fear paralyzes or weakens the muscles, as madness exhausts or *breaks* them.

97. *Convenience.* A quadrisyllable. Gr. 479.

98. *Stand in hard cure.* Will be hard to cure. Cf. *Oth.* ii. 1. 51: "Stand in bold cure."

100–113. This speech is not in the folios, and the Camb. editors consider that "internal evidence is conclusive against the supposition" that S. wrote it; but, as Delius remarks, it is difficult to comprehend how a spurious passage could get into the quartos. The publisher would not be likely to attempt to amplify and improve the MS. of the play as then performed, especially when he was in such haste to bring it out. See p. 10, foot-note, above. It must be confessed, however, that the style is not like that of the rest of the play; but this difference is to be noted in other of the poet's rhymed passages. The expression "He childed as I father'd" is thoroughly Shakespearian.

104. *Sufferance.* Suffering; as often in S. See *Much Ado,* p. 162, or 1 *Hen. IV.* p. 195.

* W., in the paper quoted on i. 4. 91 above, remarks: "About the middle of the play the Fool suddenly disappears, making in reply to Lear's remark, 'We 'll go to supper in the morning,' the fitting rejoinder, 'And I 'll go to bed at noon.' Why does he not return? Clearly for this reason: he remains with Lear during his insanity, to answer in antiphonic commentary the mad king's lofty ravings with his simple wit and homespun wisdom: but after that time, when Lear sinks from frenzy into forlorn imbecility, the Fool's utterances would have jarred upon our ears. The situation becomes too grandly pathetic to admit the presence of a jester, who, unless he is professional, is nothing. Even Shakespeare could not make sport with the great primal elements of woe. And so the poor Fool sought the little corner where he slept, turned his face to the wall, and went to bed in the noon of his life for the last time—*functus officio.*"

105. *Bearing.* Suffering. Schmidt thinks that *bearing fellowship* is = "companionship in suffering," the phrase being the object of *hath;* but this is very improbable.

106. *Portable.* Bearable, endurable; as in *Macb.* iv. 3. 89: "all these are portable."

108. *Childèd* is not found elsewhere in S. For *father'd*, cf. *J. C.* ii. 1. 297 and *Macb.* iv. 2. 27.

109. *The high noises.* "The loud tumults of approaching war" (Steevens).

Bewray. Disclose, discover. See on ii. 1. 107 above. Johnson paraphrases the passage thus: "Attend to the great events that are approaching, and make thyself known when that *false opinion* now prevailing against thee shall, in consequence of *just proof* of thy integrity, revoke its erroneous sentence and recall thee to honour and reconciliation."

110. *Thoughts defile.* Changed by Theo. to "thought defiles" for the sake of the rhyme; but Walker shows that such imperfect rhymes were common in S. and his contemporaries. Cf. *T. G. of V.* iii. 1. 92, 93, etc.

111. *Repeals.* Recalls. Cf. *J. C.* p. 157, or *Rich. II.* p. 181.

112. *What will hap.* Happen what will. Cf. Gr. 254.

SCENE VII.—2. *Letter.* Cf. iii. 5. 8 above.

3. *Traitor.* The quartos have "villaine" or "vilaine."

7. *Revenges.* For the plural, cf. ii. 4. 274 above.

9. *Festinate.* Speedy. The quartos have "festuant," the folios "festiuate." The word is used by S. only here, but *festinately* is one of Armado's affectations in *L. L. L.* iii. 1. 6.

11. *Intelligent.* The quartos have "intelligence." See on iii. 1. 25 above.

12. *My lord of Gloster.* "Meaning Edmund, newly invested with his father's titles" (Johnson). Cf. iii. 5. 14 above. Oswald in 14 refers to the old earl.

16. *Questrists.* Seekers, searchers (Fr. *questeur*). The word is not found elsewhere. Cf. *questant* in *A. W.* ii. 1. 16.

At gate. F. prints "at' gate." Cf. Gr. 90 for similar ellipses, in many of which no such absorption of *the* is possible.

17. *Lord's dependants.* H. and some other editors print "lords dependants" (=dependant lords); but, as F. remarks, it clearly means *Gloster's* dependants. There were no *lords* dependent on the king, but only certain *knights.* The question in 45 below doubtless refers to Gloster's agency in giving Lear an escort of some of his own followers.

23. *Pass upon.* "That is, pass a judicial sentence" (Johnson). It is still a legal term (F.).

25. *Do a courtesy to.* Yield to, obey. Cf. *M. for M.* ii. 4. 175: "Bidding the law make court'sy to their will."

27. *Ingrateful.* See on ii. 4. 157 above.

28. *Corky.* "Dry, withered, husky" (Johnson). Percy cites Harsnet, p. 23: "It would (I feare me) pose all the cunning Exorcists, that are this day to be found, to teach an old corkie woman to writhe, tumble, curuet, & fetch her Morice gamboles, as *Martha Brossier* did."

29. *Means.* The reading of all the early eds. except the 4th folio, which has "mean." See Gr. 335.

32. *I 'm none.* The quartos read "I am true."

36. *Naughty.* See on iii. 4. 103 above.

38. *Quicken.* Come to life. See *Oth.* p. 188.

39. *My hospitable favours.* "The features of me your host" (Wr.). Schmidt cites 1 *Hen. IV.* iii. 2. 136: "And stain my favours in a bloody mask;" where most editors read "favour."* Steevens quotes Drayton's *Matilda to K. John:*

> "Within the compass of man's face we see
> How many sorts of several favours be;"

and *David and Bethsabe*, 1599: "To daunt the favours of his lovely face."

42. *Simple-answer'd.* Plain in your answer. Cf. *better-spoken* in iv. 6. 10 below. The quartos (followed by Wr. and M.) have "simple answerer."

44. *Footed.* See on iii. 3. 12 above.

53. *I am tied*, etc. Cf. *Mach.* v. 7. 1:

> "They have tied me to a stake; I cannot fly,
> But, bear-like, I must fight the course;"

and see our ed. p. 252.

54. *To Dover?* The quartos add "sir."

57. *Stick.* The quartos have "rash," for which see *Rich. III.* p. 211, note on *Rased.*

59. *Buoy'd up.* Lifted itself up. Warb. conjectured "boil'd," which is also in the Coll. MS. The verb occurs nowhere else in S. For the noun, see iv. 6. 19 below. Schmidt makes *fires* the object of *buoy'd.*

60. *Stelled.* Fixed, as Schmidt explains it; not starry, "an adjective coined from *stella*" (Theo.). Cf. *R. of L.* 1444 and *Sonn.* 24. 1 (see our ed. p. 137).

61. *Holp.* Often used by S. both as past tense and participle. See *K. John*, p. 138, or 1 *Hen. IV.* p. 147. The quartos have "holpt," and "rage" for *rain.*

62. *Stern.* The quartos have "dearn," which Capell and Sr. adopt. The word occurs in *Per.* iii. prol. 15: "By many a dearn and painful perch." Steevens and Wb. define it as "lonely, solitary, melancholy;" Schmidt as "dreadful."

64. *All cruels else subscribe.* The quartos have "subscrib'd." We agree with F. that this is "the most puzzling phrase" in the play. The interpretations and emendations that have been proposed seem to us mere "tricks of desperation." If we follow the folio, we may as well put the words into the address to the porter, as F. does; but we cannot quite accept either of his paraphrases ("acknowledge the claims of all creatures, however cruel they may be at other times," or "give up all cruel things else—that is, forget that they are cruel"), though the second

* See our ed. of 1 *Hen. IV.* p. 181. We adopted Hanmer's emendation with some hesitancy, and are more doubtful about it now. The old text might well enough be followed there as here.

may possibly be right. "As in i. 2. 24, Lear *subscribed* his powers, so here the porter should *subscribe all cruels*, that is, he should surrender, yield, give up whatsoever was cruel in the poor beasts, and see only their claim to his compassion." Coll., D., and Sr. adopt Johnson's interpretation of "subscrib'd:" "yielded, submitted to the necessity of the occasion." K., St., and W. offer no explanation or comment. Clarke and Wr. make *cruels* = cruelties, referring to Gr. 5 (cf. Gr. 433); but Schmidt insists that *cruels* can mean nothing but "cruel creatures." In the examples given in Gr. 5, the adjective is singular. Schmidt's interpretation is as follows: "Everything, which is at other times cruel, shows feeling or regard; you alone have not done so." Mr. J. Crosby explains the passage thus: "All thy *feelings*, no matter how cruel or inhuman 'else,' that is, *at any other time*, or under any other circumstances, having 'subscribed,' that is, *succumbed*, to the terrors of the storm, and *yielded* to the pity for the old king, thy father." M. says: "All harshness otherwise natural being forborne or yielded from the necessity of the time;" and Wr.: "all their other cruelties being yielded or forgiven." If *cruels* can mean either cruel *feelings* or cruel *acts*, we might possibly accept one of these latter explanations, which agree essentially with Johnson's—for of course he took *cruels* in one or the other of these senses; but there's the rub!—*may* the word be so understood?

For the general meaning of the passage, cf. iv. 7. 36 below.

66. *See 't shalt thou never!* Coleridge asks: "What can I say of this scene?—There is my reluctance to think Shakespeare wrong, and yet—." Elsewhere he says: "I will not disguise my conviction that in this one point the tragic in this play has been urged beyond the outermost mark and *ne plus ultra* of the dramatic."

75. *A beard*, etc. Wr. compares *Ham.* iv. 7. 32.

76. *What do you mean?* F. asks: "Should not this be given to Cornwall?"

77. *Villain.* In its literal sense of serf. M. remarks: "As a villain could hold no property but by his master's sufferance, had no legal rights as against his lord, and was (perhaps) incapable of bearing witness against freemen, that one should raise his sword against his master would be unheard-of presumption, for which any punishment would be admissible. The lord's making war against his superior lord would entail no such consequences."

86. *Quit.* Requite. See *Rich. II.* p. 208, or *Ham.* p. 269. *Treacherous* is omitted in the quartos.

88. *Overture.* Opening, disclosure. Cf. *W. T.* ii. 1. 172: "without more overture" (Schmidt).

90. *O.* Monosyllabic exclamations sometimes take the place of a foot in the verse (Gr. 482). Cf. iv. 2. 26 below.

92. *At gates.* F. prints "at' gates." See on 16 above.

97. *Untimely.* Adverbial; as in *Ham.* iv. 1. 40: "untimely done," etc.

98–106. *I 'll never . . . help him!* Omitted in the folios.

100. *Old course of death.* Ordinary course of death, a natural death. Wordsworth (*Shakespeare's Knowledge and Use of the Bible*) compares *Numb.* xvi. 29.

102. *Bedlam.* Lunatic; as in *K. John*, ii. 1. 83: "Bedlam, have done." See our ed. p. 143. Eccles doubts if this refers to Edgar, who had assumed his disguise only the evening before; but S. probably had him in mind.

104. *Allows itself to.* Allows itself to be turned to, or employed in.

105. *Flax and whites of eggs.* A common remedy in that day. Steevens thought that this passage was parodied by Jonson in *The Case is Alter'd*, ii. 4; but that play was written in 1599, though not published until 1609.

ACT IV.

SCENE I.—3. *Dejected thing of fortune.* Thing cast down by fortune. Cf. Gr. 419*a*. The early eds. join *To be worst* to *flatter'd*, and Tyrwhitt wished to read "flatter'd to be worse."

4. *Esperance.* Hope; as in *T. and C.* v. 2. 121: "An esperance so obstinately strong." See also 1 *Hen. IV.* p. 161.

6–9. *Welcome . . . But.* Omitted in the quartos.

7. *Unsubstantial.* Cf. *R. and J.* v. 3. 103. *Insubstantial* occurs in *Temp.* iv. i. 155. See on ii. 4. 159 above.

9. *Owes nothing to thy blasts.* "Need not care for them" (M.); or, has nothing to thank them for.

12. *Life would not yield to age.* "We so hate life that we gladly find ourselves lapsing into old age, and approaching death, which will deliver us from it" (M.).

20. *Our means secure us.* "The advantages we enjoy make us secure or careless" (Schmidt). For *secure*, cf. *T. of A.* ii. 2. 185:

> "Canst thou the conscience lack
> To think I shall lack friends? Secure thy heart;"

and *Oth.* i. 3. 10: "I do not so secure me in the error," etc. See *Oth.* p. 161. Wr. explains the passage thus: "Things we think meanly of, our mean or moderate condition, are our security;" and he adds that he knows of no instance of the verb *secure* = to render careless. *We* know of no instance of *means* = mean things, or "moderate condition." Halliwell thinks that *means* = "want of means, the low state of our means." K. says: "The means, such as we possess, are our securities, and, further, our mere defects prove advantages." Hanmer reads "Meanness secures us;" Johnson conjectures "Our means *seduce* us" or "Our *maims* secure us," and H. adopts the latter. For sundry other emendations and interpretations, see F. The old text is probably right, and the choice of explanations lies between Schmidt's and Knight's.

21. *Commodities.* Advantages. See 2 *Hen. IV.* p. 157.

22. *Abused.* Deceived, deluded. See *Ham.* p. 215.

37. *Kill.* The quartos have "bit" or "bitt." Wordsworth (*Shakespeare's Knowl. of Bible*) says: "I very much doubt whether S. would have allowed any but a heathen character to utter this sentiment."

39. *Angering itself and others.* "He at the same time displeases himself and the person he endeavours to amuse" (Heath).*

46. *Times'.* The plural, not the singular (D.). Cf. *M. for M.* iii. 2. 288: "Making practice on the times;" *M. of V.* ii. 9. 48: "the chaff and ruin of the times," etc. But the singular is similarly used; as in *T. G. of V.* iii. 1. 86, *Macb.* v. 8. 24, *Ham.* iii. 2. 27, etc.

When madmen lead the blind. "When enthusiasts madden the ignorant" (M.)

49. *'Parel.* The early eds. have "parrell" or "Parrel;" but the old form "paraille" was obsolete in the time of S. See Gr. 460 for a list of words in which the prefix is dropped; but it contains some (like *fall, get, haviour, plain, scape*, etc.) that do not belong there.

52. *Daub it.* Disguise; as in *Rich. III.* iii. 5. 29: "So smooth he daub'd his vice with show of virtue." The quartos have "dance it." For *it*, see Gr. 226.

57–61. *Five fiends . . . master!* Omitted in the folios.

60. *Flibbertigibbet.* The quartos have "Stiberdigebit," which F. retains; but the word is doubtless a misprint. Cf. iii. 4. 107 above, where the 1st quarto has "fliberdegibek," and the 2d "Sirberdegibit."

Mopping and mowing. Making faces or grimaces. The two words have the same meaning, and are often thus conjoined. Cf. *Temp.* iv. 1. 47:

> "Each one, tripping on his toe,
> Will be here with mop and mow;"

and B. and F., *Pilgrim*, iv. 2:

> "What mops and mows it makes! heigh, how it frisketh!
> Is 't not a fairy? or some small hob-goblin?"

We have *mow* alone in *Temp.* ii. 2. 9: "Sometime like apes, that mow and chatter at me." Malone quotes Harsnet: "make antike faces, grinne, mow and mop like an ape."

61. *Chambermaids.* An allusion to Harsnet's account of the three chambermaids in the family of Mr. Edmund Peckham. Perhaps, as M. thinks, there may be a general reference to chambermaids "who perform these antics before their mistress's dressing-glass."

65. *Makes thee the happier.* "That is, because my wretchedness now teaches me to compassionate those who are in distress" (Wordsworth). Cf. Dido's "Non ignara mali miseris succurrere disco."

66. *Superfluous.* Having more than enough. Cf. *A. W.* i. 1. 116: "Cold wisdom waiting on superfluous folly." See also ii. 4. 260 above.

67. *That slaves*, etc. "Who, instead of paying the deference and submission due to your ordinance, treats it as his slave, by making it subservient to his views of pleasure or interest" (Heath). Steevens cites Heywood, *Brazen Age*: "Could slave him like the Lydian Omphale;" and Massinger, *A New Way*, etc. iv. 3: "a pleas'd sire, that slaves me to his will." Malone adds from Webster's *Malcontent*, iv. 1: "O powerful

* H. (school ed.) says: "*Angering* in the sense of *grieving*; a common use of *anger* in the Poet's time." We can find no authority for such a sense; though anger is of course often accompanied with sorrow. H. cites *Mark*, iii. 5 in support of his interpretation; but there *anger* translates the Greek ὀργῆς, which surely does not mean grief.

blood! how dost thou slave their soul!" For *slaves* the quartos have "stands," and the Coll. MS. "braves."

Ordinance="the established order of things, law of nature" (Schmidt).

72. *There is a cliff*, etc. "It is remarkable that Gloster goes to Dover, not, as Regan laughingly says, that he may now do his worst in treason, but simply that he may throw himself from the cliff in utter despair. The fact is, that this interpolated part of the plot is one of the many instances of Shakespeare's homage to Sir Philip Sidney; to pay which he does not hesitate to make a certain sacrifice of probability. In the *Arcadia* (p. 160) we have 'a prince of Paphlagonia, who, being ill-treated by his son, goes to the top of a high rock to cast himself down.' (But how slight is the hint in the romance compared with the magnificent use which Shakespeare makes of it!) So in *Per.* i. 1, we have taken from Sidney's *Arcadia* (p. 149) the expression, 'The Senate-house of planets all did sit, To knit in her their best perfections.' And in *A. Y. L.* the celebrated passage about 'tongues in trees,' etc., is an adaptation from Sidney's *Astrophel*" (M.).

73. *In.* Into. Malone remarks: "S. considered the sea as a mirrour. To look *in* a glass is yet our colloquial phraseology." (Cf. Gr. 159.)

The *cliff* now known as *Shakespeare's Cliff* is just outside of the town of Dover, to the southwest. It has been somewhat diminished in height by frequent landslips, but is still about 350 feet high. The surge still chafes against the pebbles, and the samphire-gatherer is still let down in a basket to pursue his perilous trade; but the cliff is not so perpendicular, nor do objects below seem so small as one would infer from the poet's description. Probably he did not mean to give a picture of this particular cliff, but delineated one "in his mind's eye," and more or less ideal. The South Eastern Railway now runs through the Dover cliff in a tunnel 1331 yards long.

SCENE II.—1. *Welcome.* She welcomes him to her house after reaching it in his company (Delius).

Our mild husband. "It must be remembered that Albany disliked, at the end of the 1st act, the scheme of oppression and ingratitude" (Johnson).

2. *Not.* For the transposition, see on ii. 1. 75 above, and cf. 53 below.

8. *Sot.* "Dolt, blockhead" (Schmidt). See *Temp.* p. 132.

11. *What like, offensive.* For ellipses in antithetical sentences, see Gr. 395. Cf. iv. 6. 261 and iv. 7. 4 below.

12. *Cowish.* Cowardly; used by S. only here.

14. *Answer.* That is, a manly answer to a challenge; as in *Ham.* v. 2. 176 (see our ed. p. 272) and *T. and C.* i. 3. 332.

Our wishes, etc. The wishes we have expressed on the road hither may be realized.

16. *Powers.* Forces. See on iii. 1. 30 above.

17. *Arms.* The quarto reading; the folios have "names."

22. *Decline your head.* Either that she may put a chain round his neck (Delius), or to receive the kiss.

24. *Conceive.* Understand; as in *Temp.* iv. 1. 50, etc.

26. *O.* See on iii. 7. 90 above.

28. *My fool usurps my body.* The folio reading. The 1st quarto has "A foole vsurpes my bed," and the 2d "My foote vsurpes my head."

29. *I have been worth the whistle.* "There was a time when you would not have waited so long without coming to meet me" (M.). The 1st quarto has "whistling." Steevens quotes Heywood's *Proverbs:* "A poore dogge that is not woorth the whystlyng."

31–50. *I fear . . . the deep.* Omitted in the folios.

Fear = fear for; as in v. 1. 16 below. See also *Ham.* p. 188. Gr. 200.

32. *That nature*, etc. "That nature which is arrived to such a pitch of unnatural degeneracy as to contemn its origin cannot from thenceforth be restrained within any certain bounds whatever, but is prepared to break out into the most monstrous excesses every way, as occasion or temptation may offer" (Heath). Clarke makes *cannot be border'd certain in itself* = "cannot comprise reliable component substance in itself."

For *it* possessive, cf. i. 4. 206 above. Gr. 228.

34. *Sliver.* See *Macb.* p. 229. *Disbranch* is used by S. only here.

35. *Material.* A good word enough (= furnishing matter, nourishing), but changed by Theo. to "maternal," which is not found in S. Schmidt remarks: "From Shakespeare's use of *material* elsewhere, in the sense of *full of matter*, and hence of *importance*, it is not easy to explain it here." But here it is = "full of matter," in a sense in which S. often uses *matter* (= substance, materials).

Perforce. Of necessity; used only with *must* in this sense. Cf. 49 below. It is often = by force; as in i. 4. 289 and i. 5. 36 above.

36. *Deadly use.* Warb. refers this to the use made of *withered branches* by witches in their charms; but the meaning may be simply "to the use which belongs to a dead thing, that is, burning," as M. explains it. Some see an allusion to *John*, xv. 6.

39. *Filths.* Wr. compares *T. of A.* iv. 1. 6: "To general filths," etc. *Savour* = have a taste or relish for.

42. *Head-lugg'd.* Led by the head. Cf. 1 *Hen. IV.* i. 2. 82: "a lugged bear." Wr. quotes Harsnet, p. 107: "As men leade Beares by the nose, or Jack an Apes in a string."

43. *Madded.* Cf. *Rich. II.* v. 5. 61: "This music mads me," etc. S. does not use *madden.*

47. *Tame.* "A suspicious word on account of its weakness. After *visible spirits* we should expect rather *to doom* or *to damn.* Perhaps S. wrote *to take the vile offenders*" (Schmidt).

50. *Milk-liver'd.* See on ii. 2. 15 above.

53–59. *That not . . . why does he so?* Omitted in the folios.

54. *Fools do those villains*, etc. We are inclined to agree with F. that this probably refers to Albany himself, not to Gloster or Lear as others explain it. "She cannot refer to Gloster, because Albany is ignorant of what had been done to him, and she herself had left Gloster's castle before the blinding was accomplished; and it is difficult to believe that she refers to Lear."

55. *Where's thy drum?* That is, why are you not rallying your forces?

56. *Noiseless.* "With no sound of preparation for war" (Wr.).

57. *Thy state begins to threat.* The 1st quarto has "thy state begins thereat;" and the 2d, "thy slaier begins threats." The emendation in the text is due to Jennens; not to Eccles, as stated by the Camb. editors and H.

58. *Moral.* Moralizing. See *Much Ado*, p. 162.

60. *Proper deformity.* "Deformity conformable to the character" (Schmidt); as in 2 *Hen. IV.* iv. 1. 37:

> "if damn'd commotion so appear'd
> In his true native and most proper shape."

Delius makes it = "deformity which conceals itself under a pleasing, fair outside;" but, as Wr. says, this would call for some such word as *specious* instead of *horrid* in the next line.

62–69. *Thou changed . . . news?* Omitted in the folios.

62. *Self-cover'd.* If this be what S. wrote, it seems to us that it must mean "whose genuine self is covered or concealed." The only question is whether she "has hid the woman under the fiend," as Johnson, Malone, Clarke, and Wr. understand it, or the fiend under the woman, as Delius and F. make it. Either can be made to suit the context; but we prefer the former. The meaning then is: Thou perverted creature, who hast lost thy proper self (either thy womanly self, or thy self as it has seemed to me, the ideal of my affection) and hast become a fiend, *do* not thus make a monster of thyself. Were it becoming in me to yield to the angry impulse, I could tear thee limb from limb; but fiend though thou art, thy woman's shape doth shield thee. F. has well put the other interpretation, which differs from this only in part: "Is it over-refinement to suppose that this revelation to Albany of his wife's fiendlike character transforms, in his eyes, even her person? She is changed, her true self has been covered; now that she stands revealed, her whole outward shape is be-monstered. No woman, least of all Goneril, could remain unmoved under such scathing words from her husband. Goneril's 'feature' is quivering and her face distorted with passion. Then it is that Albany tells her not to let her evil self, hitherto covered and concealed, betray itself in all its hideousness in her outward shape."

Of the emendations that have been proposed, the most noteworthy are "false-cover'd" (Sr.), "self-govern'd" (Coll.), "self-colour'd" (M.), and "sex-cover'd" (Mr. J. Crosby). This last (adopted by H. in his school ed.) is ably defended by Mr. Crosby in the *Literary World* (Boston, Nov. 22, 1879); but while a tolerably satisfactory meaning can be found in the old text, we do not feel justified in adopting a new one. Mr. Crosby makes *changed* = bewitched, as in *M. N. D.* iii. 1. 117, and finds in *feature* the sense of sex or womanhood, or that which distinguished Goneril's *making* (*feature* is from the Latin *facere*) from that of a man. The meaning then is: "Thou bedevilled creature, covered as thou art with all the lineaments of a woman, and yet guilty of such monstrous, unwomanly cruelty, for shame! make not a monster of thy sex, change not thy woman's form into a devil!"

For *feature* = bodily shape in general, figure, form, cf. *Ham.* iii. 1. 167, and see our ed. p. 220.

64. *Blood.* "Passion, anger" (Schmidt). Cf. *L. L. L.* i. 2. 32: "thou heatest my blood," etc.

68. *Now.* The quartos have "mew," which Wr. adopts, making it =keep in, restrain. Cf. *M. N. D.* p. 126. M. paraphrases thus: "A nice notion you have of manhood!"

73. *Remorse.* Pity, compassion. See *Macb.* p. 171.

74. *Oppos'd.* Schmidt, in his *Lexicon*, puts this under *opposed* "used adjectively;" but it seems to be the past tense, and =made opposition, opposed himself. For *oppose against*, cf. *W. T.* v. 1. 46:

> "'T is your counsel
> My lord should to the heavens be contrary,
> Oppose against their wills."

It is often used reflexively; as in *T. G. of V.* iii. 2. 26, *K. John*, iii. 1. 170, *Rich. II.* iii. 3. 18, etc.

75. *To.* In the direction of, against.

78. *Pluck'd.* A favourite word with S. See *Rich. III.* p. 199. It occurs six times in the present play.

79. *Justicers.* See on iii. 6. 21 above. Here the 1st quarto has "Iustisers," the other early eds. "Iustices." *Nether* = committed on earth (opposed to *above*).

80. *Venge.* Not to be printed "'venge," as in many eds. See *Rich. II.* p. 158.

83. *One way*, etc. "Goneril's plan was to poison her sister,—to marry Edmund,—to murder Albany,—and to get possession of the whole kingdom. As the death of Cornwall facilitated the last part of her scheme, she was pleased at it; but disliked it, as it put it in the power of her sister to marry Edmund" (Mason).

85. *The building in my fancy.* Steevens quotes *Cor.* ii. 1. 216:

> "my very wishes
> And the buildings of my fancy."

86. *Another way.* Really the same as the *One way* in 83, the *other* way—the one she did *not* like—being introduced by the *But.*

90. *Back again.* That is, going back again.

SCENE III.—This scene is omitted in the folios. See p. 11 above.

Enter . . . a Gentleman. "The same whom he had sent with letters to Cordelia" (Johnson).

7. *Who.* Changed by some editors to "Whom." Cf. v. 3. 248 below, and see Gr. 274.

12. *Trill'd.* Trickled. Walker cites B. J., *Every Man Out of His Humour*, iii. 2: "how he wept, if you mark'd it! did you see how the tears trill'd?" and Browne, *Brit. Pastorals*, ii. 4: "And chilly drops trill o'er his staring eyes."

14. *Who.* See on i. 1. 105 above, and cf. 17 below. Gr. 264.

18. *Sunshine and rain.* M. remarks: "It is the triumph of a poet thus to make two feelings work at once in one mind. Thus Homer makes the women's tears for Patroclus turn to tears for their own bondage (Πατρόκλου πρόφασιν σφῶν δ' αὐτῶν κήδε' ἑκάστη); the dying Dido in Virgil struggles for the light, but hates it when found (quaesivit caelo

lucem ingemuitque reperta). But no poet ever ventures, as S. does here, to imagine a grief, the most powerful of which human nature is capable, thus controlled by the tranquil graciousness of a calm nature, which cannot do otherwise than hold its own amid all disturbance, and is incapable of losing its balance; the inward perfection thus giving lovely mildness to the accidental and temporary emotion which still remains entire and undestroyed."

19. *A better way.* A much disputed passage. Clarke says: "It means that her mingled 'smiles and tears' expressed her feelings in 'a better way' than either 'patience or sorrow' could do separately; each of which 'strove who should express her goodliest.' The words 'her smiles and tears were like a better way,' moreover, include comparison with the opening phrase of the speech, 'Not to a rage;' showing that her emotion vented itself in nothing like rage, but ('a better way') in gentle 'smiles and tears,' compounded of both 'patience and sorrow.'" Schmidt points "like, a better way," and explains thus: "resembled sunshine and rain, but in a more beautiful manner." H. points "like: a better way,—those," etc. = "to speak it in a better way, to express it in a better form of words, those," etc. Warb. proposed "a wetter May;" Tollet (followed by Malone, Coll., and W.) "a better May;" Theo. (so Steevens, K., D., and St.) "a better day." Other emendations are "a chequer'd day," "a bitter May," etc.

Smilets is "a purely Shakespearian diminutive" (Wr.).

22. *As pearls,* etc. Steevens takes the poetry out of the passage by the following note, which might have been written by a jeweller's apprentice: "This idea might have been taken from the ornaments of the ancient carcanet or necklace, which frequently consisted of table *diamonds* with *pearls* appended to them, or, in the jeweller's phrase, *dropping* from them. Pendants for the ear are still called *drops.*"

29. *Let pity not be believed!* That is, believed to exist. Capell changed *pity* to "it."

31. *And, clamour-moisten'd,* etc. The quartos read "And clamour moistened her." Capell gave "And clamour moisten'd" = allayed with tears her grief ready to burst out into *clamour,* as winds are allayed by rain. Moberly explains it, "Shed tears upon her cry of sorrow;" and J. H., "gave to her outcries a weeping or tearful tone." Walker makes *clamour-moisten'd* (= *luctu madentes*) refer to eyes; or, as F. puts it, "her eyes that were heavenly and wet with wailing." F. prefers this explanation, but believes the passage to be corrupt—as it probably is. For the construction he compares *Hen. V.* ii. 2. 139: "the full-fraught man and best endued." The reading in the text is that of W., which H. also adopts, though not altogether satisfied with it. Theo. and Warb. read "And, clamour-motion'd, then," etc. Johnson says: "The sense is good of the old reading, 'Clamour moisten'd her,' that is, her outcries were accompanied with tears."

32. *It is the stars,* etc. Cf. i. 2. 94 fol. above.

33. *Conditions.* "Temper, character, habit" (Schmidt). Cf. i. 1. 289 above.

34. *Self mate and mate.* "The same husband and wife" (Johnson). For *self,* cf. i. 1. 62 above.

35. *Spoke not.* Have not spoken. Cf. *Hen. V.* iv. 7. 58: "I was not angry since I came to France," etc. Gr. 347.

42. *Elbows.* "Stands at his elbow and reminds him of the past" (Wr.); "seems to buffet him" (M.); perhaps = pushes him aside (Schmidt). The word is a puzzling one, and probably one of the corruptions of this corrupt scene, "perhaps the most corrupt throughout Shakespeare's plays" (F.). Pope, Theo., Hanmer, and some others read "bows."

49. *'T is so, they are afoot.* "So it is that they are on foot" (Johnson); "they are actually on foot" (Malone).

51. *Some dear cause.* "Some important business" (Malone). Cf. i. 4. 263 above.

SCENE IV. — 3. *Fumiter.* "Fumitory" (Hanmer's reading). The quartos have "femiter," the folios "Fenitar." Cf. *Hen. V.* v. 2. 45: "The darnel, hemlock, and rank fumitory." See our ed. p. 184.

4. *Burdocks.* The quartos have "hor-docks," and the folios "Hardokes" or "Hardocks." Farmer reads "harlocks," and H. "hoar-docks." *Burdocks* is Hanmer's emendation, adopted by Capell, St., W., D., Coll. (3d ed.), and F. The common burdock (*Lappa officinalis*, Wood) grows abundantly by roadsides and in waste places both in England and in this country.

Hemlock is one of the ingredients of the witches' cauldron, in *Macb.* i. 4. 25. See also the quotation from *Hen. V.* just above.

Nettles are often mentioned by S.; as in *W. T.* i. 3. 329, *Rich. II.* iii. 2. 18, *Hen. V.* i. 1. 60, etc.

Cuckoo-flowers. Cf. *cuckoo-buds* in *L. L. L.* v. 2. 906. According to Beisly, the *Lychnis flos-cuculi* is here meant; but that has "rose-coloured flowers," while the *cuckoo-buds* in *L. L. L.* are "of yellow hue." Ellacombe thinks that either the cowslip or the buttercup is meant, and he is inclined, with Dr. Prior, to decide on the latter.

The *darnel* is the *Lolium temulentum*. Cf. *Hen. V.* v. 2. 45 and 1 *Hen. VI.* iii. 2. 44. According to Ellacombe, in the time of S. *darnel*, like *cockle*, was used as "a general name for any hurtful weed."

5. *Idle.* Unprofitable, worthless; opposed to *sustaining*.

6. *Century.* A company of a hundred men; as in *Cor.* i. 7. 3. In the only other instance of the word in S. (*Cymb.* iv. 2. 391: "a century of prayers"), it means simply a hundred.

8. *Can.* Cf. *Temp.* iv. 1. 27: "Our worser genius can," etc. See also *Ham.* pp. 233, 255. Gr. 307.

9. *The restoring.* For the article with the verbal, see Gr. 93.

10. *Helps.* Heals, cures; as in *R. of L.* 1822, *Temp.* ii. 2. 97, *T. G. of V.* iv. 2. 47, etc.

11. *Means.* For the singular use, cf. *M. of V.* ii. 1. 19, *W. T.* iv. 4. 632, 865, *T. of A.* v. i. 230, etc.

Dr. Kellogg (*Shakespeare's Delin. of Insanity*, p. 26) remarks: "The reply of the Physician is significant, and worthy of careful attention, as embracing a brief summary of almost the only true principles recognized by modern science, and now carried out by the most eminent physicians

in the treatment of the Insane. We find here no allusion to the scourgings, the charms, the invocation of saints, etc., employed by the most eminent physicians of the time of S.; neither have we any allusion to the rotary chairs, the vomitings, the purgings by hellebore, the showerings, the bleedings, scalp-shavings, and blisterings, which, even down to our own times, have been inflicted upon these unfortunates by 'science falsely so called,' and which stand recorded as imperishable monuments of medical folly; but in place of all this, S., speaking through the mouth of the Physician, gives us the principle, simple, truthful, and universally applicable."

14. *Simples.* Medicinal herbs. See *A. Y. L.* p. 185, or *R. and J.* p. 211.

15. *Anguish.* "Generally used in S. of physical pain" (Wr.). Cf. iv. 6. 6 below.

17. *Aidant and remediate.* Helpful and healing. S. uses neither adjective elsewhere; but we find *aidance* in *V. and A.* 330 and 2 *Hen. VI.* iv. 4. 17.

19. *Ungovern'd.* "Unbridled" (Schmidt). It is not necessary to make it="ungovernable," as Delius does.

26. *Important.* Importunate. See *Much Ado*, p. 129. The folios have "importun'd," which Rowe and Schmidt retain.

27. *Blown.* Inflated. Wr. quotes *Cymb.* iii. 1. 49.

28. *Aged.* Abbott (Gr. 497) makes the word here a monosyllable, but we are not sure that this is necessary. He seems to think that the only alternative is to make *our* a dissyllable; but why not scan thus: "But love, | dear love, | and our a- | ged fa- | ther's right?"

SCENE V.—4. *Lord.* The quartos have "Lady;" an error which may have arisen from the use of "L." as an abbreviation for either word (Malone).

13. *Nighted.* The word occurs again in *Ham.* i. 2. 68: "thy nighted colour."

20. *By word.* By word of mouth, orally. *Belike*=it is likely, it may be. See *Ham.* p. 225.

22. *Madam, I had rather*—. Johnson says: "I know not well why S. gives to Oswald, who is a mere factor of wickedness, so much fidelity. He now refuses the letter; and afterwards, when he is dying, thinks only how it may be safely delivered." V. remarks: "S. has here incidentally painted, without the formality of a regular moral lesson, one of the very strange and very common self-contradictions of our enigmatical nature. Zealous, honourable, even self-sacrificing fidelity,—sometimes to a chief or leader, sometimes to a party, a faction, or a gang,—appears to be so little dependent on any principle of virtuous duty, that it is often found strongest among those who have thrown off the common restraints of morality. It would seem that when man's obligations to his God or his kind are rejected or forgotten, the most abandoned mind still craves something for the exercise of its natural social sympathies, and as it loses sight of nobler and truer duties becomes, like the Steward, more and more 'duteous to the vices' of its self-chosen masters. This is one of the moral phenomena of artificial society, so much within the range of

Johnson's observation, as an acute observer of life, that it is strange that he should not have recognized its truth in Oswald's character."

25. *Œillades.* Amorous glances. The word is spelled "aliads" in the quartos, and "Eliads" or "Iliads" in the folios. Cf. *M. W.* i. 3. 68: "Page's wife, who even now gave me good eyes too, examined my parts with most judicious œillades." Wr. quotes Cotgrave: "Oeillade: An amorous looke, affectionate winke, wanton aspect, lustfull iert, or passionate cast, of the eye; a Sheepes eye."

26. *Of her bosom.* In her confidence. Cf. *J. C.* v. 1. 7: "I am in their bosoms." See also 1 *Hen. IV.* p. 155, note on *Into the bosom creep.*

28. *You are; I know 't.* The folio reading; the quartos have "for I know 't."

29. *Note.* "Not a *letter*, but a *remark*" (Johnson). Delius thinks that a letter is referred to, both here and in 33 below. Capell takes *this* in 33 to be a ring; W. "this information, but possibly, some token." Grey says it could not have been a letter, because when Oswald was afterwards killed by Edgar, and his pockets rifled, only one letter was found, and that was Goneril's. See iv. 6. 241 below.

35. *Desire her call*, etc. "In plain English, 'Tell her to help herself, if she can, and be hanged" (H.).

40. *Party.* The quartos have "lady."

SCENE VI.—The materials of this scene are taken from Sidney's *Arcadia.* See p. 159 above.

2. *Climb up it.* The quartos have "climb it up." Wr. compares North's *Plutarch:* "When they came to the hills, they sought forcibly to clime them vp." See also *Isa.* xv. 5.

3. *Horrible.* The Coll. MS. has "horribly." Cf. *T. N.* iii. 4. 196: "swear horrible;" 1 *Hen. IV.* ii. 4. 402: "horrible afeard," etc. Gr. 1.

13. *Choughs.* The *Corvus monedula* (Schmidt). Cf. *M. N. D.* p. 161.

14. *Gross.* Big, large. Cf. the quibble in 1 *Hen. IV.* ii. 4. 250: "These lies are like their father that begets them; gross as a mountain, open, palpable."

15. *Samphire.* The spelling of the early eds. and more in keeping with its derivation (from the Fr. "l'herbe de *Saint-Pierre*") than the modern *samphire.* Gerarde (quoted by Wr.) gives as one of its Italian names, "*Herba di San Pietro.*" He says (*Herball*, p. 428), "Rocke Sampier groweth on the rocky cliffes at Douer." Cotgrave has "Herbe de S. Pierre. Sampire, Crestmarin." Malone says: "This personage is not a mere creature of Shakespeare's imagination, for the gathering of samphire was literally a *trade* or common occupation in his time, it being carried and cried about the streets, and much used as a pickle. So, in a song in Heywood's *Rape of Lucrece*, in which the cries of London are enumerated under the title of the cries of Rome: 'I ha Rock-sampier, Rock-sampier; Thus go the cries in Rome faire towne,' etc. Again, in Venner's *Via Recta*, etc., 1622: '*Samphire* is in like manner preserved in pickle, and eaten with meates. It is a very pleasant and familiar sauce, and agreeing with man's body.' Dover Cliff was particularly resorted to for this plant." Cf. Drayton, *Polyolbion*, xviii.:

"Rob Dover's neighbouring cleeves of samphire, to excite
His dull and sickly taste, and stir up appetite."

Evelyn, in his *Acetaria*, has a receipt for pickling sampier, called *the Dover receipt*.

SAMPHIRE.

18. *Vond.* Not to be printed "yond'," as it often is. See *Temp.* p. 121, and *J. C.* p. 134.

19. *Cock.* Cockboat. Wr. quotes the description of the shipwreck of Sir Humphrey Gilbert's fleet in Hakluyt's *Voyages:* "neither could we espie any of the men that leaped ouerboord to saue themselves, either in the same Pinnesse or Cocke, or vpon rafters," etc.

21. *Unnumber'd.* Innumerable; as in *J. C.* iii. 1. 63: "The skies are painted with unnumber'd sparks." Cf. *untented* in i. 4. 291 above. Gr. 375. For *idle*, cf. iv. 4. 5 above.

Pebble chafes. The reading of the folios, and ("peeble chaffes") of the 1st quarto. The 2d quarto has "peebles chafe." Most modern editors adopt Pope's harsh "pebbles chafes."

23. *Deficient.* Defective, failing; used by S. only here and in *Oth.* i. 3. 63: "Being not deficient, blind, or lame of sense."

27. *Upright.* Warb. thought we should read "outright" (= forward); but Heath reminds him that *within a foot* of the verge it would be dangerous to leap even upwards.

33. *Why I do trifle*, etc. Abbott (Gr. 411) quotes this as an instance

of the confusion of two constructions, "Why I trifle is to cure," and "My trifling is done to cure."

35. *Sights.* For the plural, see *Rich. II.* p. 206.

38. *Opposeless.* Not to be opposed. See Gr. 446.

39. *My snuff*, etc. Cf. *A. W.* i. 2. 59:

> "'Let me not live,' quoth he,
> 'After my flame lacks oil, to be the snuff
> Of younger spirits'"

(that is, to be called a snuff by them).

42. *Conceit.* Imagination. See *Ham.* pp. 238, 248.

47. *Pass.* Pass away, die; as in v. 3. 313 below. Cf. 2 *Hen. VI.* iii. 3. 25: "let him pass peaceably."

49. *Gossamer.* Spelt "gosmore" in the quartos, and "Gozemore" in the folios. See *R. and J.* p. 178.

50. *Fathom.* S. uses both *fathom* and *fathoms* in the plural. Cf. *A. Y. L.* iv. 1. 210: "how many fathom deep;" *T. and C.* i. 1. 50: "how many fathoms deep," etc.

53. *At each.* "Each joined to another" (Schmidt). "At least," "attacht," "at length," "at eke," "a-stretch," "at reach," etc., have been conjectured. Sr. reads "at eche" (from A. S. *eacan*, to add).

54. *Fell* also occurs as the participle in *T. A.* ii. 4. 50 and *T. of A.* iv. 3. 265. Cf. Gr. 344.

57. *Bourn.* Boundary. See *Ham.* p. 218.

58. *A-height.* To the height, aloft. We find "a-high" in *Rich. III.* iv. 4. 86. *Shrill-gorg'd* = shrill-throated. For *gorge* = throat, stomach, see *Ham.* p. 263.

71. *Whelk'd.* Protruding, like *whelks.* Cf. *Hen. V.* iii. 6. 108: "His face is all bubukles, and whelks, and knobs," etc.

Enridged. The quarto reading; the folios have "enraged." Cf. *V. and A.* 820: "Whose ridges with the meeting clouds contend;" and *R. of L.* 1439: "with swelling ridges."

73. *Clearest.* This has been variously defined as "open and righteous," "purest," and "clear-sighted." As Schmidt remarks, it seems to combine the ideas of "bright, pure, and glorious." In *Lycidas*, 70, "clear spirit" is = "noble mind" in 71.

74. *Men's impossibilities.* What men call impossibilities. Capell cites *Luke*, xviii. 27.

77. *That thing . . . I took it.* Cf. ii. 4. 207 above. Gr. 417.

80. *Free.* Sound. Cf. *M. for M.* i. 2. 44: "whether thou art tainted or free," etc.

81. *Safer.* "Sounder, more sober" (Wr.). Warb. conjectured "sober" and Johnson "saner." Cf. *M. for M.* i. 1. 72: "safe discretion;" *Cor.* ii. 3. 226: "safer judgment," etc. Wr. cites *Oth.* ii. 3. 205.

86. *There 's your press-money*, etc. As Capell notes, Lear's mad thoughts are running upon war and warlike exercises, the enlisting of soldiers, the training of bowmen, etc.

Press-money was the money given to a soldier when he was *pressed* into service. Cf. 2 *Hen. IV.* iii. 2. 296, where Wart receives "a tester."

87. *A crow-keeper.* One who keeps off crows from a field. Cf. *R. and*

J. i. 4. 6: "Scaring the ladies like a crow-keeper;" and see our ed. p. 153. Ascham, in his *Toxophilus*, speaking of awkward shooters, says: "An other coureth downe, and layeth out his buttockes, as though he shoulde shoote at crowes" (Douce).

88. *A clothier's yard.* Steevens compares the old ballad of *Chevy-Chace:* "An arrow of a cloth-yard long."

90. *Brown bills.* Halberds used by foot-soldiers. Cf. 2 *Hen. VI.* iv. 10. 13: "For many a time, but for a sallet, my brain-pan had been cleft with a brown bill." "They were browned, like the old brown Bess, to keep them from rust" (Wr.).

91. *Well flown, bird!* The phrase is taken from falconry, but Lear uses it figuratively of the arrow. The *clout* was the white mark in the centre of the target. See 2 *Hen. IV.* p. 176, note on *Clapped i' the clout.*

92. *The word.* The watchword; as in *Rich. III.* v. 3. 349 and many other passages.

93. *Marjoram.* See *W. T.* p. 190.

97. *And told me*, etc. Told me that I had the wisdom of age before I had attained to that of youth (Capell).

99. *Ay and no too*, etc. Clarke says: "Lear first exclaims indignantly: 'To say "ay" and "no" to everything I said!' recollecting the facility with which his courtiers veered about in their answers to suit his varying moods, just as Osric does to Hamlet; and then he goes on to say that this kind of 'ay' and 'no' too is no good divinity. In proof that 'ay' and 'no' was used by S. with some degree of latitude, as a phrase signifying alternate reply, and not merely in strictness 'yes and no,' compare *A. Y. L.* iii. 2. 231–240, where, if the questions Rosalind asks be examined, it will be perceived that neither 'ay' nor 'no' will do as answers to any of them, except to 'Did he ask for me?'" W. reads "everything that I said ay and no to," etc.

101. *Peace.* Hold its peace. Cf. *Oth.* v. 2. 219:

> "*Iago.* Come, hold your peace.
> "*Emilia.* 'T will out, 't will out! I peace!"

105. *Trick.* Peculiarity. Cf. *K. John*, i. 1. 85: "He hath a trick of Cœur-de-Lion's face;" 1 *Hen. IV.* ii. 4. 446: "a villanous trick of thine eye," etc.

107. *Subject.* Probably collective; as in *M. for M.* iii. 2. 145: "The greater file of the subject held the duke to be wise." See also *W. T.* p. 148, or *Ham.* p. 173.

113. *Civet.* Cf. iii. 4. 98 above.

117. *Piece.* Nearly = masterpiece, or model (Schmidt). Cf. *Temp.* i. 2. 56 (also *Per.* iv. 6. 118): "a piece of virtue;" *W. T.* iv. 4. 32: "a piece of beauty;" *Per.* iv. 2. 151: "When nature framed this piece," etc.

This great world. The *macrocosm*, as opposed to the *microcosm*, or "little world of man" (iii. 1. 10), implied in what precedes.

120. *Squiny.* Squint. Malone quotes Armin, *Nest of Ninnies:* "The World, queasie stomackt, . . . squinies at this, and lookes as one scorning." Wr. says the word is still used in Suffolk; and, as F. adds, in this country also. We have heard a New England mother say to a boy, "Don't squiny up your eyes."

122. *Thy letters.* The quartos have "the letters."

123. *It is.* Emphatic; as in *Macb.* i. 3. 141 (Wr.).

126. *The case.* The empty socket. Cf. *W. T.* v. 2. 14: "to tear the cases of their eyes." W. follows Rowe in reading "this case" (="such a pair").

127. *Are you there with me?* Is that what you mean? See *A. Y. L.* p. 193, note on *I know where you are.* F. compares "take me with you" in *R. and J.* iii. 5. 140 (see our ed. p. 196).

131. *Feelingly.* "In an inward and heartfelt way. Lear takes it to mean 'only by feeling, as I have no eyes'" (M.).

135. *Handy-dandy.* A children's game, in which, by a sort of sleight of hand, a thing is passed quickly from one hand to the other. Douce quotes an old MS., *A free discourse*, etc.: "They . . . play with your majestie as men play with little children at handye dandye, which hand will you have, when they are disposed to keep any thinge from them."

143. *Through tatter'd clothes great vices do appear.* "When looked at through tattered clothes, all vices appear great" (F.). The quartos (followed by most editors) have "smal" or "small" for *great.*

144. *Robes and furr'd gowns hide all.* Malone quotes *R. of L.* 93: "Hiding base sin in plaits of majesty."

The quartos omit 144–149: *Plate sin . . . accuser's lips.*

Plate = "clothe in plate armour" (Clarke). The folio has "Place sinnes;" corrected by Theo.

147. *Able.* Warrant, answer for. Steevens quotes Chapman, *Widow's Tears*, ii. 1: "Admitted? aye, into her heart, I 'll able it." Cf. Middleton, *Game at Chess:* "That 's safe, I 'll able it."

153. *Matter.* Meaning, sense. Cf. *Ham.* ii. 2. 95: "More matter with less art;" *Much Ado*, ii. 1. 344: "all mirth and no matter," etc.

Impertinency = what is not *pertinent*, or to the purpose. Douce says that the word was not used in the sense of *rude* or *unmannerly* till the middle of the 17th century, nor in that of *saucy* until a considerable time afterwards. Cf. *impertinent* in *Temp.* i. 2. 138.

159. *Wawl.* The quartos have "wayl" or "waile." Wr. cites Cotgrave: "Hoüaller. To yawle, wawle, or cry out aloud."

162. *This'.* This is; the reading of Sr. (2d ed.), D., Wr., and F. See Gr. 461. The early eds. have "this a" or "This a."

Block = the fashion of a hat, from the *block* on which it was shaped. See *Much Ado*, p. 120. The editors generally adopt Capell's explanation here: that when Lear says he will *preach*, he takes off his hat, on which his eye happens to fall a moment after, starting another train of ideas. But, as Coll. remarks, Lear probably had no hat on his head, but only his fantastic crown of weeds. F. says that in Edwin Booth's *Prompt Book*, there is the stage-direction, "Lear takes Curan's hat;" which is certainly better than to suppose that he took his own.

163. *A delicate stratagem*, etc. Malone says: "This 'delicate stratagem' had actually been put in practice fifty years before S. was born, as we learn from Lord Herbert's *Life of Henry the Eighth*, p. 41: 'the ladye Margaret, . . . caused there a juste to be held in an extraordinary manner; the place being a fore-room raised high from the ground by many

steps, and paved with black square stones like marble; while the horses, to prevent sliding, *were shod with felt* or flocks (the Latin words are *feltro sive tomento*): after which the ladies danced all night.'"

166. *Then, kill, kill,* etc. Formerly the word given in the English army when an onset was made (Malone). Cf. *V. and A.* 652: "in a peaceful hour doth cry, 'kill, kill.'"

167. *Lay hand.* The quartos have "lay hands."

170. *The natural fool of fortune.* "One *born* to be the sport of fortune" (Walker). Cf. *R. and J.* iii. 1. 129: "I am fortune's fool."

171. *A surgeon.* The 1st quarto has "a churgion," the 2d "a Chirurgeon;" the folios have "surgeons." *Surgeon* is the word that S. uses elsewhere, but we find *chirurgeonly* in *Temp.* ii. 1. 140.

172. *Cut to th' brains.* Clarke remarks: "This, one of the most powerfully, yet briefly expressed, utterances of mingled bodily pain and consciousness of mental infirmity ever penned, is not the only subtle indication in this scene that Lear not merely feels himself to be insane, but also feels acute physical suffering. 'I am not ague-proof' tells how severely shaken his poor old frame has been by exposure throughout that tempestuous night; 'pull off my boots; harder, harder,' gives evidence of a sensation of pressure and impeded circulation in the feet, so closely connected with injury to the brain; and 'I am cut to the brains' conveys the impression of wounded writhing within the head, that touches us with deepest sympathy. Yet, at the same time, there are the gay irrationality and the incoherency that mark this stage of mania."

174. *A man of salt.* A man of tears. Cf. *K. John,* v. 7. 45, *Ham.* i. 2. 154, and *Cor.* v. 6. 93.

176, 177. *Ay . . . good sir.* Omitted in the folios.

178. *Smug.* Spruce. See 1 *Hen. IV.* p. 173. The word is not in the quartos.

182. *There's life in't.* "The case is not yet desperate" (Johnson).

183. *Sa, sa, sa, sa.* "An exclamation inciting to swift running" (Schmidt). H. thinks it may be "meant to express Lear's panting as he runs."

188. *Speed you.* May you speed, or prosper. See *W. T.* p. 161, note on *Sped.*

189. *Toward.* See on ii. 1. 10 above.

190. *Vulgar.* Commonly known. See *Ham.* p. 180.

191. *Which.* Who. See on i. 4. 242 above.

193. *The main descry,* etc. "The main body is expected to be descried every hour" (Johnson); "the full view of the main body is hourly expected" (Wr.).

198. *My worser spirit.* Wr. compares *Temp.* iv. 1. 27: "Our worser genius."

201. *Tame to.* The quartos have "lame by," with which Malone compares *Sonn.* 38. 3: "made lame by fortune's dearest spite."

202. *Feeling.* "Heartfelt" (Schmidt) or "touching" (Wr.); or perhaps, as Clarke suggests, combining both senses. Cf. *W. T.* iv. 2. 8: "To whose feeling sorrows I might be some allay."

203. *Pregnant.* Disposed, ready. See on ii. 1. 76 above.

204. *Biding.* Abiding-place, abode. Cf. *R. of L.* 550: "from their biding."

206. *To boot, and boot.* "Over and above my thanks" (Clarke).

209. *Thyself remember.* "Recollect the past offences of thy life and recommend thyself to heaven" (Warb.).

210. *Now let*, etc. Clearly addressed to Oswald, as F. explains it; not to Edgar, as Clarke supposes.

215. *Chill.* I will (in the Somersetshire dialect) contracted from *ich will*, as *chud* from *ich would* or *ich should*. In Grose's *Provincial Glossary*, *chell* is said to be used for *I shall* in Somerset and Devon, and *cham* for *I am* in Somerset. In Whetstone's *Promos and Cassandra* we find *cham, chy, chaue, chul* (Wr.).

217. *Gait.* Way; now confined to North-country dialects (Wr.).

220. *Che vor ye.* I warn you (Johnson). Capell cites *The Contention between Liberality and Prodigality*, 1602:

> "Yoo by gisse sir tis high time che vore ye
> Cham averd another will ha'te afore me."

Ise=I shall; still used in the western part of Somersetshire, and pronounced *ice*, as it is spelt in the folios (Wr.).

221. *Costard.* Head; literally a kind of apple. See *Rich. III.* p. 195. *Ballow* is a North-country word = pole, cudgel.

222. *Out, dunghill!* Cf. *K. John*, iv. 3. 87: "Out, dunghill! dar'st thou brave a nobleman?"

224. *Foins.* Thrusts in fencing. See *Much Ado*, p. 163, note on *Foining*.

227. *Letters.* Applied to a single letter, as in i. 5. 1 above. Malone says it is used like the Latin *epistolae*, but he probably meant *litterae*, as *epistolae* is a quasi-singular only in post-classical writers.

229. *English.* The quartos have "British." See on iii. 4. 173 above. *Party*=side; as in ii. 1. 26 above.

234. *Father.* Often used as an address to any old man. See *Mach.* ii. 4. 4, etc.; and cf. *M. of V.* p. 139.

237. *Deathsman.* Executioner; as in *R. of L.* 1001, 2 *Hen. VI.* iii. 2. 217, etc. "Edgar is sorry that he anticipated the hangman" (Schmidt).

238. *Leave, gentle wax.* Cf. *Cymb.* iii. 2. 35: "Good wax, thy leave."

239. *We rip their hearts.* Cf. *Cymb.* iii. 5. 86:

> "I 'll have this secret from thy heart, or rip
> Thy heart to find it."

240. *Their papers.* For the ellipsis, cf. iv. 2. 11 above. Gr. 337, 395.

243. *Fruitfully.* Abundantly, fully; as in *A. W.* ii. 2. 73, the only other instance of the adverb in S.

249. *O indistinguish'd space*, etc. "O, unmarked, boundless range of woman's will!" (W.). Schmidt makes *undistinguished* (the 2d quarto reading) = "incalculable, unaccountable." For other interpretations, and sundry emendations that have been proposed, see F. For *space*, cf. i. 1. 49 above.

252. *Rake up.* Cover by raking up the earth. Cf. the New England phrase, "to rake up a fire," that is, cover it with ashes. See Wb.

Unsanctified. Wicked. Steevens thought it referred to his burial "in ground unsanctified" (*Ham.* v. 1. 252).

253. *Mature.* Apparently accented here on the penult (Gr. 492).

255. *Death-practis'd.* Whose death is plotted. Cf. *practise* = plot, in iii. 2. 52 above.

258. *Ingenious.* "Conscious" (Schmidt); or, perhaps, "sensitive, acute" (Warb. and Sr.). Wr. cites *Ham.* v. 1. 271: "thy most ingenious sense;" where it seems to mean "keen intellect."

259. *Distract.* Cf. *J. C.* iv. 3. 155: "she fell distract." See also *T. N.* p. 167. Gr. 342.

260. *Sever'd.* The quartos have "fenced."

264. *Bestow.* Lodge. See on ii. 4. 284 above.

SCENE VII.—4. *Is o'erpaid.* Is to be overpaid. See on iv. 6. 240 above.

5. *Modest.* Moderate. See on ii. 4. 24 above.

6. *Suited.* Dressed. See *T. N.* p. 166; and cf. Milton, *Il Pens.* 122: "Till civil-suited Morn appear."

7. *Weeds.* Garments. Cf. *M. N. D.* ii. 2. 71: "Weeds of Athens he doth wear;" and see our ed. p. 149. *Memories* = memorials. See *A. Y. L.* p. 155. For *worser*, see *Ham.* p. 239.

9. *My made intent.* The intention or plan I have formed. Warb. conjectured "laid" for *made*, and the Coll. MS. has "main."

13. *Sleeps.* For the ellipsis of the subject, see on ii. 4. 41 above.

16. *The untun'd*, etc. Wr. quotes *Ham.* iii. 1. 166: "Like sweet bells jangled out of tune, and harsh." The metaphor in *wind up* is taken from a stringed instrument.

17. *Child-changed.* Either "changed to a child," as Steevens, Schmidt, and Abbott (Gr. 430) explain it; or "changed by the conduct of his children," as Malone and Halliwell understand it.

21. *Of sleep.* F. prints "of 'sleep," assuming that *his* is probably absorbed.

The quartos give this speech to "*Doct.*" The next is assigned by the 1st quarto to "*Gent.*," and by the 2d to "*Kent.*" The folio makes one speech of the two, and gives it to "*Gent.*"

24. *Temperance.* Self-restraint, calmness. See *Mach.* p. 240.

Very well. The folios omit these words and the whole of the next line.

25. *Music.* Dr. Bucknill says: "This seems a bold experiment, and one not unfraught with danger. The idea that the insane mind is beneficially influenced by music is, indeed, an ancient and general one; but that the medicated sleep of insanity should be interrupted by it, and that the first object presented to the consciousness should be the very person most likely to excite profound emotion, appear to be expedients little calculated to promote that tranquillity of the mental functions which is, undoubtedly, the safest state to induce, after the excitement of mania. A suspicion of this may have crossed Shakespeare's mind, for he represents Lear in imminent danger of passing into a new form of delusion."

26. *Restoration hang*, etc. Let restoration hang upon my lips the med-

icine to cure thee (Delius). Warb. takes *Restoration* to be "the goddess of health, Hygieia."

32. *Oppos'd against.* Cf. ii. 4. 171 above. The quartos have "exposd against."

33–36. *To stand . . . helm?* Omitted in the folios.

Dread-bolted. Clarke calls attention to the number of compound words in this play.

35. *Perdu.* Forlorn one; according to Reed and others, an allusion to the *enfants perdus*, or soldiers sent on a desperate service. Wr. quotes Cotgrave: "Enfans perdus. Perdus; or the forlorne hope, of a campe (are commonly Gentlemen of Companies)."

36. *Mine enemy's dog*, etc. V. remarks: "The late J. W. Jarvis, the artist, used often to quote these lines as accumulating in the shortest compass the greatest causes of dislike to be overcome by good-natured pity. It is not merely the personal enemy, for whom there might be human sympathy, that is admitted to the family fireside, but his dog, and that a dog who had himself inflicted his own share of personal injury, and that too upon a gentle being from whom it was not possible that he could have received any provocation."

39. *To hovel.* Wr. compares *cabin* used as a verb in *T. A.* iv. 2. 179.

40. *Short.* If this is what S. wrote, it must be =scanty, insufficient. M. and F. have independently conjectured "dirt."

41. *'T is wonder.* Cf. *T. of S.* v. 2. 189: "'T is a wonder, by your leave, she will be tam'd so." The measure would admit the *a* here as well as there, and S. may have written it so.

42. *Concluded all.* Come to an end altogether. Wr. compares "dispossess her all" in *T. of A.* i. 1. 139.

47. *That. So* that. Gr. 283.

49. *When.* The 1st quarto and 1st and 2d folios have "where."

53. *Abus'd.* Deceived; as in 77 below and iv. 1. 22 above. Cf. *Ham.* ii. 2. 632: "Abuses me to damn me."

59. *No, sir.* Omitted in the folios.

60–75. Dr. Ray says: "A more faithful picture of the mind, at the moment when it is emerging from the darkness of disease into the clear atmosphere of health restored, was never executed than this of Lear's recovery. Generally, recovery from acute mania is gradual, one delusion after another giving away, until, after a series of struggles, which may occupy weeks or months, between the convictions of reason and the suggestions of disease, the patient comes out a sound, rational man. In a small proportion of cases, however, this change takes place very rapidly. Within the space of a few hours or a day he recognizes his true condition, abandons his delusions, and contemplates all his relations in an entirely different light."

61. *Not an hour more or less.* Sir Joshua Reynolds and Steevens thought this must be an interpolation; but Lear is not yet in his perfect mind. The words are omitted in the quartos.

67. *Nor I know not.* For the double negative, see Gr. 406.

70. *And so I am, I am.* "Never surely was the passionate weeping of a reticent woman more perfectly expressed in brief written words than

these and the 'No cause, no cause' that follow. They so admirably portray the *suppressed* weeping natural to such a character as Cordelia's; concentrated and undemonstrative, yet intensely loving and earnest" (Clarke).

79. *Kill'd.* The quartos have "cured." *And yet . . . has lost* is omitted in the folios.

80. *Even o'er.* "That is, to reconcile it to his apprehension" (Warb.). H. makes it = "try to account for, or to make the last day of his remembering tally or fit with the present." Schmidt defines it thus: "to give a full insight into, a clear perception of." Delius considers *even* an adjective.

82. *Till further settling.* "Till his mind is more composed" (Wr.). Dr. Brigham (*Amer. Jour. of Insanity*, July, 1844, quoted by F.) remarks: "We confess, almost with shame, that, although near two centuries and a half have passed since S. thus wrote, we have very little to add to his method of treating the insane as thus pointed out. To produce sleep, and to quiet the mind by medical and moral treatment, to avoid all unkindness, and, when the patients begin to convalesce, to guard, as he directs, against anything likely to disturb their minds and to cause a relapse, is now considered the best and nearly the only essential treatment." For the old-time treatment of insanity, see *A. Y. L.* p. 178, note on *A dark house*, etc.

83. *Walk.* Withdraw. See on iii. 4. 107 above.

86–98. *Holds it . . . fought.* Omitted in the folios.

95. *Arbitrement.* Decision. Cf. *Rich. III.* v. 3. 89:

> "the arbitrement
> Of bloody strokes and mortal-staring war."

97. *Throughly.* Thoroughly. See *Ham.* p. 249, or *M. of V.* p. 144 (note on *Throughfares*).

ACT V.

SCENE I.—4. *His constant pleasure.* "His settled resolution." Cf. "constant will" in i. 1. 36 above.

5. *Miscarried.* Lost, killed. Cf. 44 below; and see *T. N.* p. 152, or 2 *Hen. IV.* p. 182.

6. *Doubted.* Suspected, feared. So *doubtful* suspicious, in 12 below. See *Ham.* pp. 187, 202, 220.

7. *Intend upon.* Intend for, intend to confer upon. Elsewhere S. has *intend to* or *towards*. Cf. 66 below.

9. *Honour'd.* Honourable, virtuous.

11. *Forfended.* Forbidden. Elsewhere used by S. only in such phrases as *God forfend, heaven forfend*, etc. See *Oth.* p. 206.

That thought, etc. This speech and the next are omitted in the folios.

12. *Conjunct.* Intimately connected. See on ii. 2. 112 above.

13. *Bosom'd.* Cf. "of her bosom" in iv. 5. 26 above. *As far as we call hers* = "*Hers* in the full sense of the word" (J. H.).

16. *Fear me not.* Fear not for me. See on iv. 2. 31 above.

18, 19. *I had . . . and me.* Omitted in the folios. For *had rather*, see *A. Y. L.* p. 158, or *M. of V.* p. 132.

20. *Be-met.* Met. For the usual force of the prefix *be-*, see Gr. 438.

23–28. *Where I . . . nobly.* Omitted in the folios.

24. *For.* As for. Gr. 149.

25. *It toucheth us*, etc. "Albany is marching against the French as invaders of his country, not as the supporters of Lear. France is the subject of *holds* as well as of *invades*, and not *it*, the business, as Steevens explains it" (Wr.).

26. *Holds.* The verb is found nowhere else in S., but we have *holden* in *A. Y. L.* ii. 7. 91 and *Hen. VIII.* i. 2. 55.

27. *Make oppose.* Cause or compel to fight against us.

28. *Reason'd.* Argued, debated (Schmidt). Wr. makes it = "talked of." Cf ii. 4. 259 above.

30. *Particular.* Private, personal. Cf. i. 4. 332 above. See also the noun in ii. 4. 287 above.

For *and particular broils* the quartos have "dore (or "doore") particulars," and "to" for *the* in the next line.

32. *The ancient of war.* "Such as are grown old in the practice of the military art" (Eccles). Walker and Schmidt conjecture "ancient *men* of war." M. thinks that an officer is meant, "the adjutant general, as we should say." For *ancient* = ensign, see *Hen. V.* p. 154.

33. *I shall attend*, etc. The line is not in the folios.

36. *Convenient.* Becoming, proper. Cf. iv. 5. 31 above.

37. *I know the riddle.* I understand your game; you want to keep watch of me.

44. *Miscarry.* See on 5 above. Here the meaning is plain from what follows.

50. *O'erlook.* Look over. See on i. 2. 32 above.

53. *Discovery.* Reconnoitring. Cf. *Mach.* v. 4. 6 (Wr.).

54. *Greet the time.* "Be ready to greet the occasion" (Johnson).

56. *Jealous.* Suspicious; as in i. 4. 66 above.

61. *Carry out my side.* "Be a winner in the game" (Schmidt). Mason sees an allusion to card-playing; but there are *sides* in all kinds of games, as well as in more serious contests. Cf. *Cor.* v. 3. 13: "which side should win," etc.

65. *Taking-off.* Cf. *Mach.* i. 7. 20: "his taking-off." See our ed. p. 177.

68. *Shall*, etc. A "confusion of construction." See Gr. 411.

For my state, etc. For it concerns me to defend my state, etc. Cf. *Rich. III.* iv. 3. 56: "my counsel is my shield." For *stands upon*, see *Rich. II.* p. 186, or *Ham.* p. 269. Cf. Gr. 204.

SCENE II.—The quartos have the stage-direction: "*Alarum. Enter the powers of France ouer the stage, Cordelia with her father in her hand.*"

1. *Tree.* The quartos have "bush."

2. *For your good host.* That is, for your shelter. H. considers it "a rather strange use of *host*;" but the tree is simply compared to a host, or one who takes us under his roof.

5. Mr. Spedding would begin act v. here. See *New Shaks. Soc. Transactions* for 1877–79, p. 15.

11. *Ripeness is all.* Steevens compares *Ham.* v. 2. 232: "If it be now, 't is not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all."

SCENE III.—2. *Their greater pleasures.* "The pleasure of those greater personages" (Wr.).

3. *Censure.* Judge, pass sentence upon. See on iii. 5. 2 above.

7. *These daughters and these sisters.* "A bitter sarcasm in simplest words, thoroughly characteristic in the woman of quiet expression with intense feeling" (Clarke). Cf. p. 30 above.

17. *As if we were God's spies.* "As if we were angels commissioned to survey and report the lives of men, and consequently endowed with the power of prying into the original motives of action and the mysteries of conduct" (Johnson).

18. *Packs.* Combinations, coalitions. Cf. *M. W.* iv. 2. 123: "a knot, a ging, a pack, a conspiracy," etc.

20–25. Dr. Bucknill says: "This is not mania, but neither is it sound mind. It is the emotional excitability often seen in extreme age, as it is depicted in the early scenes of the drama, and it is precisely true to the probabilities of the mind's history, that this should be the phase of infirmity displaying itself at this moment. Any other dramatist than S. would have represented the poor old king quite restored to the balance and control of his faculties. The complete efficiency of filial love would have been made to triumph over the laws of mental function. But S. has represented the exact degree of improvement which was probable under the circumstances, namely, restoration from the intellectual mania which resulted from the combined influence of physical and moral shock, with persistence of the emotional excitement and disturbance which is the incurable and unalterable result of passion exaggerated by long habitude and by the malign influence of extreme age."

23. *Like foxes.* Alluding to the practice of smoking foxes out of their holes (Heath). Upton thought there was a reference to Samson's foxes. Steevens cites Harrington's *Ariosto:*

> "Ev'n as a Foxe, whom smoke and fire doth fright,
> So as he dare not in the ground remaine,
> Bolts out, and through both smoke and fires he flieth
> Into the Tariers mouth, and there he dieth."

24. *Good-years.* Probably a corruption of *goujère*, or the pox. See *Much Ado*, p. 126.

Flesh and fell = flesh and skin. For *fell*, see *Macb.* p. 251.

28. *This note.* The warrant for the execution of Lear and Cordelia (Malone).

33. *Thy great employment*, etc. The important business intrusted to you does not admit of debate (Malone).

36. *Write happy.* Write yourself down as fortunate, count yourself lucky.

37. *Carry it.* Conduct the business, manage it. See *Much Ado*, p. 139.

39, 40. *I cannot . . . I 'll do 't.* Omitted in the folios.

41. *Strain.* Race, lineage. See *Much Ado*, p. 134.

43. *Opposites.* Opponents. See *Ham.* p. 227.

48. *Retention.* Confinement, custody. The words *and appointed guard* are omitted in the folios.

50. *The common bosom.* "The affection of all men generally" (Capell).

51. *Our impress'd lances.* The soldiers we have pressed into our service. *Our eyes which* = the eyes of us who. Cf. 2 above.

55–60. *At this time . . . fitter place.* Omitted in the folios.

66. *Immediacy.* Being next in authority to me. Malone well compares *Ham.* i. 2. 109: "most immediate to our throne."

69. *Your addition.* The title you have given him. Cf. ii. 2. 21 above. The quartos have "your aduancement."

70. *Compeers.* Is the peer of, is equal with. The verb is not found elsewhere in S., and the noun occurs only in *Sonn.* 86. 7.

71. The quartos give this speech to Goneril.

73. *Look'd but a-squint.* Steevens cites Ray, *Proverbs:* "Love being jealous makes a good eye look a-squint."

74. *I am not well.* The poison which Goneril has given her (cf. 97 and 227 below) begins to work.

75. *Stomach.* Wrath, passion (Schmidt). Cf. the quibble in *T. G. of V.* i. 2. 68:

> "I would it were,
> That you might kill your stomach on your meat,
> And not upon your maid."

77. *The walls are thine.* It has been a matter of dispute whether this refers to Regan's castle (cf. 246 below), or whether it is used figuratively = "I surrender at discretion." We are inclined to take the latter view. The first folio has "is" for *are.* Theo. conjectured "they all" for *the walls;* and Jennens would read "thy will is mine."

80. *The let-alone*, etc. "Whether he shall not or shall, depends not on your choice" (Johnson). Delius thinks that *your* is emphatic; that not *she*, but *he*, will prevent Regan's marriage.

82. *Thine.* The quartos read "good," and give the line to Edmund.

84. *On capital treason.* Both *on* and *of* are used by S. with the cause of the arrest. Cf. *Rich. II.* iv. 1. 151: "Of capital treason we arrest you here," etc. See Gr. 177, and cf. 181. For *thy arrest* the quartos have "thine attaint."

90. *An interlude!* "Our play has plot within plot!" (M.).

94. *Prove it.* The folios have "make it."

97. *Medicine.* The quartos have "poison."

98. *What.* Whoever. Cf. *Hen. VIII.* ii. 1. 65 and v. 3. 47: "Be what they will," etc. Gr. 254.

103. *A herald, ho, a herald!* Omitted in the folios.

104. *Virtue.* Valour (the Latin *virtus*); as in *Cor.* i. 1. 41: "even to the altitude of his virtue."

110. *Sound, trumpet.* Omitted in the folios, as is *Sound* in 115 below.

112. *Lists.* The quartos have "hoast."

For the formalities of the contest here, cf. *Rich. II.* i. 3.

Supposed. Pretended. Cf. *M. W.* iv. 4. 61: "the supposed fairies." See also 3 *Hen. VI.* iii. 3. 223, iv. 1. 93, etc.

119. *What are you?* Who are you? See on iii. 4. 117 above; and cf. 125 and 163 below.

124. *Cope.* For the transitive use, see *A. Y. L.* p. 155.

129. *The privilege of mine honours.* Pope's reading, made up from that of the quartos "the priuiledge of my tongue," and of the folios, "my priuiledge, The priuiledge of mine honours."

130. *My oath, and my profession.* That is, as a knight.

131. *Maugre.* In spite of. See *T. N.* p. 148. The quartos transpose *place, youth*, making, as F. notes, a harsh recurrence of similar sounds.

132. *Fire-new.* Fresh from the mint. See *T. N.* p. 148.

135. *Conspirant.* "Conspirer" (*Macb.* iv. 1. 91). Elsewhere S. uses *conspirator*.

136. *Upward.* Wr. compares "backward" in *Temp.* i. 2. 50.

137. *Below thy foot.* The quartos have "beneath thy feet."

141. *In wisdom*, etc. Because if his adversary was not of equal rank, he might have declined the combat. Hence the herald proclaimed (111) "If any man of quality or degree," etc. (Malone). Cf. also 153 below.

144. *And that.* And since that. Gr. 285. *Say*—assay, taste, proof; alluding to the formality of *giving the say* at the royal table. See *Rich. II.* p. 220, note on *Taste of it first.* Cf. also i. 2. 39 above.

145. *What safe and nicely*, etc. The delay which by the laws of knighthood I might properly and with due regard to punctilio make, I scorn to make. We may consider *safe and nicely* as an instance like "fresh and merrily" in *J. C.* ii. 1. 224 (see Gr. 397); for, though S. sometimes uses *safe* adverbially, he has *safely* much oftener.

148. *Hell-hated.* "Abhorred like hell" (Schmidt). J. H. explains it as "prompted by hellish hate."

149. *Which.* As to which. See Gr. 272.

152. *Save him*, etc. Theo. gave this speech to Goneril, and Walker and Halliwell think he was right. Johnson says: "Albany desires that Edmund's life may be spared at present, only to obtain his confession, and to convict him openly by his own letter."

Practice. See on i. 2. 161 above. The quartos read "meere practise."

156. *Hold, sir.* Addressed to Edmund. For the interjectional use of *hold*, see *J. C.* p. 140.

157. *Name.* The quartos have "thing."

160. *Oh!* Omitted in the quartos; but, as F. notes, it is the groan that breaks from Albany at the revelation of his wife's abandoned effrontery, and is as needful to the character as it is to the rhythm.

161. *Ask me not*, etc. The quartos give this to Goneril. K. justifies the folio by referring to 158 above. After saying that, Albany would not ask Goneril if she knew the paper.

162. *Govern.* Restrain, control.

166. *This fortune on me.* The luck to conquer me. For *upon* Wr. compares iii. 6. 87 above.

169. Abbott (Gr. 480) makes the second *more* dissyllabic. W. conjectures "thou *then* hast." The folio has "th' hast wrong'd."

171. *The gods*, etc. See p. 34 above. Wordsworth quotes the Apocryphal *Book of Wisdom*, xi. 16: "wherewithal a man sinneth, by the same also shall he be punished." For *vices* the quartos read "vertues," and "scourge" for *plague*.

175. *The wheel*. That is, of fortune. Cf. ii. 2. 167 above. Wr. quotes *T. N.* v. 1. 385. On the passage cf. *J. C.* v. 3. 25:

> "This day I breathed first: time is come round,
> And where I did begin there shall I end;
> My life is run his compass."

178. *Split my heart*. Cf. *Rich. III.* i. 3. 300 (see also v. 1. 26): "When he shall split thy very heart with sorrow," etc. See also *A. and C.* v. 1. 24.

182. *List*. For the transitive use, see Gr. 199. Cf. *Hen. V.* i. 1. 43, *Ham.* i. 3. 30, etc.

186. *That we*, etc. The quartos have "That with," and Jennens, following them, changed *would* to "we 'd;" but the folio text, as Boswell, Delius, Wr., and F. say, is intelligible enough.

190. *Rings*. Sockets; the *case* of iv. 6. 126 above. Wr. quotes *Per.* iii. 2. 99.

193. *Fault*. F. thinks Delius is right in giving this the meaning of "misfortune;" but possibly Edgar now blames himself for not making himself known to his father sooner.

195. *Good success*. Good result, or issue. See *Rich. III.* p. 232, note on *Dangerous success*.

197. *Flaw'd*. Broken. Cf. ii. 4. 280 above.

202. *As*. As if. See on iii. 4. 15 above, and cf. 214 below.

203. *More, more woful*. Cf. *K. John*, iv. 2. 42: "And more, more strong," etc. See also *Cor.* iv. 6. 63.

205–222. *This would . . . a slave*. Omitted in the folios.

206. *But another*. Malone takes this in opposition to *such as love not sorrow*, as if it were "but another, less sensitive, would make," etc. But, as Wr. remarks, Steevens is right in referring it to what Edgar has yet to tell as the climax of his story. He understands *but* in the usual adversative sense. It seems better to take it as qualifying *another*, as if he said "one more such circumstance only, by amplifying what is already too much, would add to it and so exceed what seemed to be the limit of sorrow." For this gerundial use of the infinitive see iii. 5. 8 above, and cf. Gr. 356.

208. *Top*. See on i. 2. 16 above.

209. *Big*. Loud. Cf. *A. Y. L.* ii. 7. 161: "his big manly voice," etc.

214. *Him*. The quartos have "me;" corrected by Theo.

217. *Puissant*. Always a dissyllable in S. For *puissance*, see *K. John*, p. 158.

218. *Began to crack*. Wr. quotes *Rich. III.* iv. 4. 365: "Harp on it still shall I till heart-strings break."

219. *Tranc'd*. As in a trance, apparently dead; like *entranced* in *Per.* iii. 2. 94.

223. *What kind of help?* "I find something very expressive of the versatile and vigilant character of Edgar in this inquiry" (W. W. Lloyd).

232. *Judgment*. The quartos have "Iustice." Tyrwhitt remarks here:

"If S. had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror* and *pity*."

235. *Manners.* S. makes the word either singular or plural, like *news*, *tidings*, etc. See *R. and J.* p. 217, and cf. Gr. 333.

242. *After.* For the adverbial use, cf. *Temp.* ii. 2. 10, iii. 2. 158, etc.

246. *My writ.* Cf. 28 above.

249. *To who?* Cf. *Oth.* i. 2. 52: "To who?" *Id.* iv. 2. 99: "With who?" etc. See also on iv. 3. 7 above.

251. *Take my sword*, etc. Jennens, following the 1st quarto, reads:

> "Take my sword,
> The captain—give it the captain."

252. *Haste thee.* For *thee* apparently used for *thou*, see Gr. 212.

256. *Fordid.* Destroyed. See *Ham.* p. 201, or *M. N. D.* p. 188 (note on *Fordone*). Cf. 292 below.

258. *Stones.* The reading of the early eds. D., H., and Coll. (3d ed.) give "stone."

263. *Stone.* Crystal (Delius). The Coll. MS. has "shine."

264. *The promis'd end.* The predicted doomsday. On the next line, cf. *Macb.* ii. 3. 83: "The great doom's image."

265. *Fall and cease!* "Fall, heavens, and let all things cease!" (Capell). Delius takes *fall* and *cease* as nouns in apposition with *horror*, which had occurred to us as a possible interpretation. M. and Schmidt also adopt this view. For *cease* as a noun, cf. *Ham.* iii. 3. 15: "cease of majesty." For other explanations of this perplexing little speech, see F.

266. *This feather stirs!* Cf. 2 *Hen. IV.* iv. 5. 31:

> "By his gates of breath
> There lies a downy feather which stirs not.
> Did he suspire, that light and weightless down
> Perforce must move."

270. *Murtherers.* The 1st folio has "Murderors," the other folios "murtherers;" the quartos have "murderous" or "murdrous."

271. *I might have sav'd her.* Schmidt reads "Ye" for *I*; but, as M. says, "they have distracted his attention for a moment, and in that moment he might have saved his child."

273. *Her voice*, etc. M. remarks: "This wonderfully quiet touch seems to complete the perfection of Cordelia's character, evidently the poet's best loved creation, his type of the ideal Englishwoman. Her voice was the outward signature of her graciously tempered nature. Burke's description of his wife is a master's variation on Shakespeare's theme: 'Her eyes have a mild light, but they awe you when she pleases; they command, like a good man out of office, not by authority, but by virtue. Her smiles are inexpressible. Her voice is a soft, low music, not formed to rule in public assemblies, but to charm those who can distinguish a company from a crowd. It has this advantage, you must be close to her to hear it.'"

275. *A-hanging.* For the prefix, see Gr. 24.

277. *Biting falchion.* Cf. *M. W.* ii. 1. 136: "I have a sword, and it shall bite upon my necessity."

278. *Made them skip.* Cf. *M. W.* ii. 1. 236: "I have seen the time, with my long sword I would have made you four tall fellows skip like rats."

282. *Ye.* The early eds. have "we," which Jennens changed to "you;" but, as F. remarks, "ye" is "more in accordance with the *ductus literarum*." With this reading, Kent refers to himself, in answer to Lear's question, *Who are you?*

283. *This is.* The folio reading. Walker conjectures "This'." See on iv. 6. 162 above. Jennens and the Coll. MS. give "light" for *sight*, which W. and H. adopt.

285. *He 's a good fellow*, etc. Theo. changed *He 's* to "'T was," and *He 'll* to "He 'd;" but, as Wr. remarks, "Lear's mind is again off its balance."

289. *Your first of difference.* "Your first turn of fortune" (Schmidt). Cf. *Macb.* v. 2. 11: "their first of manhood."

291. *Nor no man else.* "Welcome, alas! here 's no welcome for me or any one" (Capell).

292. *Fordone.* See on 256 above. The quartos have "foredoome" or "foredoom'd."

293. *Desperately.* In despair (Schmidt).

294. *Says.* The quartos have "sees."

298. *Decay.* Capell and Steevens refer this to Lear (="this piece of decayed royalty, this ruined majesty"); but Delius and F. are probably right in taking it as ="the collective misfortunes which this scene reveals."

302. *Boot.* More than that. Cf. iv. 6. 206 above.

305. *O, see, see!* These words are occasioned by seeing Lear again embrace the body of Cordelia (Capell).

306. *My poor fool.* Cordelia; not his Fool, as some have thought (Steevens). For *poor fool* as a term of endearment, see *Much Ado*, p. 133. The editors generally agree in this interpretation; but K. and Lloyd think that it is a reminiscence of the Fool, though the latter remarks that "no more may be meant than that in his wandering state he confuses the image of the Fool with that of his daughter in his arms." F. gives nearly three pages of notes on the passage, at the end of which he says: "Very reluctantly I have come to the conviction that this refers to Cordelia." We sympathize fully with his regret that it cannot be referred to Lear's "poor fool and knave" (iii. 2. 67), but to our mind the context settles the question beyond a doubt. There is no room for a divided sorrow here; Lear's thoughts can never wander more from his dead daughter.

310. *Pray you, undo this button.* The *Quarterly Review* (April, 1833, p. 177, quoted by F.) remarks: "Scarcely have the spectators of this anguish had time to mark and express to each other their conviction of the extinction of his mind, when some physical alteration, made dreadfully visible, urges Albany to cry out, 'O, see, see!' The intense excitement which Lear had undergone, and which lent for a time a supposititious life to his enfeebled frame, gives place to the exhaustion of despair. But even here, where any other mind would have confined itself to the single passion of parental despair, S. contrives to indicate by a gesture the very

train of internal physical changes which are causing death. The blood gathering about the heart can no longer be propelled by its enfeebled impulse. Lear, too weak to relieve the impediments of his dress, which he imagines cause the sense of suffocation, asks a bystander to 'undo this button.'"

314. *Pass.* See on iv. 6. 47 above.

315. *Tough.* Some copies of the 2d quarto have been quoted as having "rough," but the supposed *r* is a broken *t*.

321. *Sustain.* As Jennens remarks, "the play would best end here."

322. *A journey.* That is, to another world.

323. *Master.* "Lear. It would be hard to find in S. a reference to God as *master*" (Schmidt).

324. *The weight* etc. The folios (followed by Rowe, Delius, Schmidt, and F.) give this speech to Edgar. Schmidt thinks that the first two lines may belong to Edgar, and the last two to Albany.

326, 327. Jennens calls these lines "silly and false." D. says that the last line "is certainly obscure in meaning." M. remarks: "Age and fulness of sorrows have been the same thing to the unhappy Lear; his life has been prolonged into times so dark in their misery and so fierce in their unparalleled ingratitude and reckless passion, that even if we live as long as he has (which will hardly be), our existence will never light on days as evil as those which he has seen."

ADDENDA.

Lear's Insanity. — Dr. Brigham (*Shakespeare's Illustrations of Insanity*, in *Amer. Jour. of Insanity*, July, 1844) says: "Lear's is a genuine case of insanity from the beginning to the end; such as we often see in aged persons. On reading it we cannot divest ourselves of the idea that it is a real case of insanity correctly reported. Still, we apprehend, the play, or *case*, is generally misunderstood. The general belief is, that the insanity of Lear originated solely from the ill-treatment of his daughters, while in truth he was insane before that, from the beginning of the play, when he gave his kingdom away, and banished, as it were, Cordelia and Kent, and abused his servants. The ill-usage of his daughters only aggravated the disease, and drove him to raving madness. Had it been otherwise, the case, as one of insanity, would have been inconsistent and very unusual. Shakespeare and Walter Scott prepare those whom they represent as insane, by education and other circumstances, for the disease, —they predispose them to insanity, and thus its outbreak is not unnatural. In the case of Lear the insanity is so evident before he received any abuse from his daughters, that, professionally speaking, a feeling of regret arises that he was not so considered and so treated. He was unquestionably very troublesome, and by his 'new pranks,' as his daughter calls them, and rash and variable conduct, caused his children much trouble, and introduced much discord into their households. In fact, a little feeling of commiseration for his daughters at first arises in our minds from these

circumstances, though to be sure they form no excuse for their subsequent bad conduct. Let it be remembered they exhibited no marked disposition to ill-treat or neglect him until after the conduct of himself and his knights had become outrageous. Then they at first reproved him, or rather asked him to change his course in a mild manner. Thus Goneril says to him: 'I would you would make use of that good wisdom Whereof I know you are fraught; and put away These dispositions which *of late* transform you From what you rightly are;' showing that previously he had been different. This, however, caused an unnatural and violent burst of rage, but did not *originate* his insanity, for he had already exhibited symptoms of it, and it would have progressed naturally even if he had not been thus addressed.

"Lear is not after this represented as constantly deranged. Like most persons affected by this kind of insanity, he at times converses rationally.

"In the storm-scene he becomes violently enraged, exhibiting what may be seen daily in a mad-house, a paroxysm of rage and violence. It is not until he has seen and conversed with Edgar, 'the philosopher and learned Theban,' as he calls him, that he becomes a real maniac. After this, aided by a proper course of treatment, he falls asleep, and sleep, as in all similar cases, partially restores him. But the violence of his disease and his sufferings are too great for his feeble system, and he dies, and dies deranged. The whole case is instructive, not as an interesting story merely, but as a faithful history of a case of *senile insanity*, or the insanity of old age."

THE "TIME-ANALYSIS" OF THE PLAY.—This is summed up by Mr. P. A. Daniel, in his paper "On the Times or Durations of the Action of Shakspere's Plays" (*Transactions of New Shaks. Soc.*, 1877–79, p. 220) as follows:

"Day 1. Act I. sc. i.
" 2. Act I. sc. ii.
An Interval of something less than a fortnight.
" 3. Act I. sc. iii. iv. and v.
" 4. Act II. sc. i. and ii.
" 5. Act II. sc. iii. and iv.; Act III. sc. i.–vi.
" 6. Act III. sc. vii.; Act IV. sc. i.
" 7. Act IV. sc. ii.
Perhaps an *Interval* of a day or two.
" 8. Act IV. sc. iii.
" 9. Act IV. sc. iv. v. and vi.
" 10. Act IV. sc. vii.; Act V. sc. i.–iii."

For Eccles's scheme, which is not so satisfactory, see Mr. Daniel's paper, p. 221, or F. p. 408 fol.

TATE'S VERSION OF THE PLAY.—In 1681 Nahum Tate brought out a version of *Lear*, in which—to say nothing of minor changes—the ending of the play was made a happy instead of a tragic one. Neither Lear nor Cordelia dies, and the latter marries Edgar. This was the *Lear* "which held the stage for a hundred and sixty years, and in which all our great-

est actors, Garrick, Kemble, Kean, and others, won applause, and which was discarded only about forty years ago" (F.). Verplanck considers that Charles Lamb has hit the reason of this: "If he is right, then the real secret of the prolonged popularity of Tate's distortion of King Lear is to be found in the fact that the grand and terrible passion of the original is too purely spiritual for mere dramatic exhibition, because it belongs to that highest region of intellectual poetry which can be reached only by the imagination, warmed and raised by its own workings; while, on the contrary, it becomes chilled and crippled by attention to material and external imitation. He says:

"'The Lear of Shakespeare cannot be acted. The contemptible machinery by which they mimic the storm which he goes out in is not more inadequate to represent the horrors of the real elements than any actor can be to represent Lear; they might more easily propose to personate the Satan of Milton upon a stage, or one of Michael Angelo's terrible figures. The greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are terrible as a volcano; they are storms turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on; even as he himself neglects it. On the stage we see nothing but corporal infirmities and weakness, the impotence of rage; while we read it, we see not Lear, but we are Lear,—we are in his mind, we are sustained by a grandeur which baffles the malice of daughters and storms; in the aberrations of his reason, we discover a mighty irregular power of reasoning, immethodized from the ordinary purposes of life, but exerting its powers, as the wind blows where it listeth, at will upon the corruptions and abuses of mankind. What have looks or tones to do with that sublime identification of his age with that of the *heavens themselves*, when, in his reproaches to them for conniving at the injustice of his children, he reminds them that "they themselves are old?" What gesture shall we appropriate to this? What has the voice or the eye to do with such things? But the play is beyond all art, as the tamperings with it show; it is too hard and stony; it must have love-scenes and a happy ending. It is not enough that Cordelia is a daughter, she must shine as a lover too. Tate has put his hook in the nostrils of this Leviathan, for Garrick and his followers, the showmen of the scene, to draw the mighty beast about more easily. A happy ending!—as if the living martyrdom that Lear had gone through,—the flaying of his feelings alive,—did not make a fair dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation,—why torment us with all this unnecessary sympathy? As if the childish pleasure of getting his gilt robes and sceptre again could tempt him to act over again his misused station,—as if, at his years and with his experience, anything was left but to die.'" *

* Cf. pp. 30, 34, and 39 above. For a fuller account of Tate's version, see F. pp. 467–478.

OLD MILL AT STRATFORD.

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